

THE
ART OF PRONOUNCING
THE
FRENCH LANGUAGE

WITH PROPRIETY.

BY MR. DU FRESNOY,

TEACHER TO HIS ROYAL HIGHNESS PRINCE WILLIAM FREDERICK,
AND SUCCESSOR TO MR. LABUTTE, IN THE UNIVERSITY
OF CAMBRIDGE.

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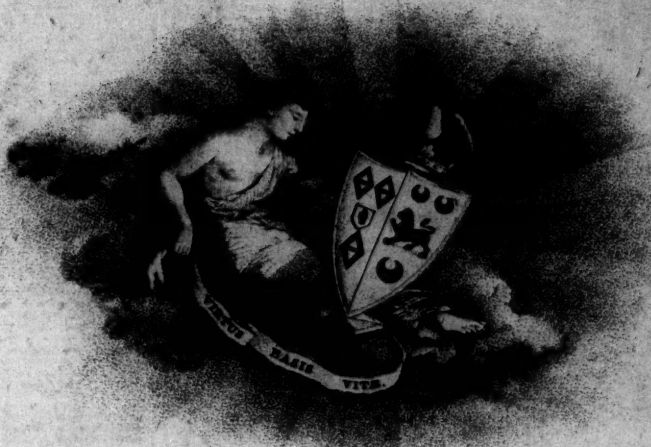
BY MR. H. GARDNER, STRAND, LONDON; MR. LUNN, AND
MESS. MERRILLS, CAMBRIDGE; AND MESS. BACON
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WERE I TO COMPLY WITH THE ESTABLISHED CUSTOM OF AUTHORS, I MIGHT, WITH UNQUESTIONABLE JUSTICE, EXPATiate ON THAT EXCELLENCE OF KNOWLEDGE, AND THOSE UNCOMMON ACCOMPLISHMENTS WHICH RENDER YOUR LADYSHIP AN ORNAMENT TO YOUR SEX; BUT, AS I AM UNWILLING TO OFFEND YOU WITH PRAISE, WHICH I KNOW TO BE ALWAYS UNWELCOME TO TRUE MERIT, LET ME ONLY BE PERMITTED, MY LADY, TO EXPRESS MY GRATITUDE FOR THE LEAVE YOU HAVE GRANTED ME OF PUBLISHING THIS BOOK UNDER YOUR PATRONAGE. I AM, WITH THE GREATEST RESPECT,

MY LADY,

YOUR LADYSHIP'S MOST OBEIENT,
MOST HUMBLE, AND OBLIGED SERVANT,

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P R E F A C E.

Εὐ γὰρ δὴ ὁ ἀποφηνάμενος, τί θεοῖς ὅμοιον ἔχομεν, — “εὐεργεσίαν,
εἶπε καὶ ἀληθεύειν.”

PYTHAG. AP. LONGIN.

IN the ordinary course of human affairs a thousand occasions daily present themselves of being useful to others : every man, whatever his situation in life may be, has it in his power to be so ; and will be so, if he is not destitute of those nice feelings which are the source of our most delightful enjoyments. Fully convinced of this truth, and willing to obey the dictates of my heart, the book I offer to the public derives its origin from a wish of performing the duty imposed upon every individual, — that of being serviceable to his fellow creatures. If it meet with the approbation of the unprejudiced, and serve to promote the improvement of the rising generation, my satisfaction will be complete, and my trouble fully rewarded.

In the number of assertions which too often prove to be the result of prepossession, or undigested ideas, we may justly rank the assurance, given us as an unquestionable truth ; — “ That it is absurd and ridiculous to

“teach pronunciation by rules.*” The experience of many years devoted to the teaching of the French language has not only proved to me the invalidity of this hazarded insinuation, but it has also convinced me, that its due and lasting utterance cannot be acquired by foreigners if taught by the too long prevailing and mistaken method generally practised. In order to support my opinion, let us consider speech as merely oral, and, as such, having for its basis the small number of thirty-nine sounds, divided into simple and articulate ones: the former (eighteen in all) called vowels, or simple sounds, are emitted freely, and form a complete sound by themselves, as *u, ou, eu, &c.* the latter, or the remaining twenty-one, are called articulations, which can neither be heard nor express a perfect sound without the help of a vowel; as, *mu, bou, po, mé, &c.* Both are represented by several coalitions of letters; as the vowel *é*, for example, has for its representatives in sound, *e, è, ai, aï, oi,* and *oï*, in *mes, procès, mais, j’aimois, ils aimoient, and paroître, &c.* in which, also, the syllables *mes, mais, &c.* are representatives in sound of their primitive articulation, *mé*, in *même*; so, we may say, that the above-mentioned thirty-nine sounds are varied *ad infinitum*: and on this ground I establish the impossibility of obtaining a just and lasting pronunciation by practice alone. It is, indeed, true, that practice is the best of masters; but it is as true, that in the utterance of languages and learning of music, if the knowledge of a theoretic system do not go hand in hand with the practical and oral instructions given to the learner, when practice ceases to take place, his acquirements are of as short duration, as they have been long, tedious, and difficult to obtain; because he has only been taught the effects without the causes. This is so evident, that let, in the former case, the most sedulous teacher make his pupils read after him, and even let him point out to them the almost unaccountable divorce between utterance and spelling; how many times must this be repeated before it makes

* This assertion has been proved entirely void of probability by the learned and judicious Mr. DESCARRIÈRES, a gentleman, as thoroughly acquainted with the nature of the sounds in his own language, as he is confident and unassuming.

a lasting impression upon his memory? how much time is employed at it which could be bestowed upon more proper objects of enquiry? and, after all, it is productive of nothing but a vicious pronunciation. On the other side, if a learner be made acquainted at first with the due emission of the vowels, their real number, the combinations of letters by which the sound of each of them is represented, and when and where this is to take place (if, at the same time, the articulations formed from the sounding of consonants upon those primitive voices, or vowels, are made known to him), his eyes and ears will be struck at once, his mind persuaded, and his intellect directed towards a truth as plainly demonstrated as it will be easily understood. Thus the learner, seeing those numberless difficulties, which are inseparable from the acquirement of a foreign language vanish before him, will in a very little time obtain the wished-for good and lasting pronunciation; because he will have acquired that kind of knowledge which will enable him to account for every sound in the language.

Such are the ideas which, hinted by experience, prompted me to fill the following sheets. — My plan is grounded throughout on plainness and ease, suited to the meanest comprehensions and understandings. The whole edifice is built on the knowledge of the sounds of the French language, their real number, and the figures by which each of them is represented; classed as follows: viz.

1. Considered as primitive voices, or vowels, representatives of those sounds which were uttered before letters were invented; as *a*, *e*, *i*, *o*, *u*, &c.
2. As coalitions of letters which express but one sound, and are the representatives of some of the primitives; as, *ai*, *au*, &c.
3. As diphthongs, or double vowels expressing a double sound, and formed by the combination of two of their primitives, or one of them and one of their representatives; as, *ia*, *ieu*, *oueu*, &c.
4. As articulations or sounds formed with consonants and the vowels or their representatives; as, *meu*, *main*, *ban*, &c.

Keeping to this plan, which appeared to me the most rational and easiest to be understood by a learner, I have formed tables in which I have introduced all the vowels, double vowels, and articulations which belong to the French language: therefore, any persons who will peruse, with attention and the assistance of a qualified teacher, the first fifty pages of this book (which contain the ground of the whole mechanism of the French pronunciation) and make themselves perfect in them, will with pleasure read over the rest, and soon obtain a just utterance of the language.

INTRODUCTION.

I WILL not enter upon the subject of allusive and hieroglyphical characters: the first (if they ever existed), to represent corporeal objects, and the second, intellectual ideas. I will only say, that these two inventions, produced by a reasonable desire and necessity of communicating ideas and thoughts to others when at a distance, were, by men with understandings much above their contemporary fellow creatures, rendered as useless as they were badly calculated for the purpose: These men, intellectually deep, apprehended that the few sounds made use of in a language could be numbered, classed, and receive distinct characters: they undertook it, succeeded, formed an alphabet, and became the inventors of writing.

Henceforth letters received their proper appellations and figures, according to the taste of each nation: they were divided into vowels and consonants; these were made use of to form words; words to form sentences (from which they were called parts of speech); sentences to form whole discourses expressive of their subject; and the proper union of characters was called orthography, or spelling. Men, by the daily improvement of their minds and refinement of their ideas, soon experienced how offensive monotony was to an ear on which harmony could exert its power. This discovery, the work of nature, added to the desire of pleasing and the want of persuasion, produced quantity, accents, and prosody.

But this was only the beginning of the formation of the mechanism of speech. Our forefathers' ideas, for want of that experience which nothing but a succession of ages can give, had not that extent which ours have received from the progress of arts and sciences, and, therefore, could be expressed without the help of so many characters as we have since had occasion for: men were obliged to invent new ones in proportion as their acquired knowledge was productive of new ideas. This was the epoch of the decline of orthography. False and vicious combinations of vowels were produced as the representatives of sounds expressed by a single one. In French, the improper diphthongs *au*, *eau*, and *eo*, were introduced as the written articulation of *o* or *ô*: in English, three different sounds, at least, were presented to the ear under the figure of the diphthong *ea*: &c. Thus, the learning to read was made the most difficult acquirement to be obtained, not only by foreigners, but by the natives themselves, if it be taught by the too common and mistaken method generally practised. This has not only made the attainment of a due pronunciation the work of a course of time, but rendered it uncertain for the learner, if his teacher be not properly qualified to lead him through all the intricacies produced by those false and useless coalitions of letters. The intention of helping them both in their respective task, has prompted me to take up my pen and endeavor to give rules for the pronunciation of all the sounds and articulations in the French language: therefore, I will treat of all the letters, diphthongs, &c. after I have given an explanation of the meaning of some words made use of in this introduction. First,

OF SOUNDS.

In the pronunciation of a language two capital sounds are to be met with, under the appellations of *simple* and *articulate*. — *Simple sounds* are those which, in written language are called *vowels*, and are formed only by opening the mouth in a particular manner. *Articulate sounds*, though of a similar nature, cannot be perfectly founded without the assistance of the simple ones, or vowels; with which, by the motions, or contacts, of the tongue, lips, and teeth, they form a compound articulate sound, which has caused them to be called *consonants*, or *founded with another*.

OF SYLLABLES.

Both simple and articulate sounds serve to form *syllables*. A *syllable* is a complete sound, sometimes expressed by a single letter, but generally by several; for which reason they are called *syllables*, meaning *joined together*. They serve to form a word, and a word has as many syllables as it contains distinct sounds, pronounced by a single impulse of the voice.

OF WORDS.

Words serve to form *sentences*; and *sentences* serve to impart to others the operations of our minds, as what we imagine or apprehend; our judgment on things, according to the ideas we are able to form of them; and what accrues from the consequences we deduce, either from premises or argumentation. Therefore *sounds*, *syllables*, *words*, and *sentences*, not only serve to shew our superiority over the whole creation, but are the means of communicating to our fellow creatures, in writing as well as by speaking, our ideas, opinions, judgments, and even our most secret thoughts.

OF PROSODY.

Prosody is a word borrowed from the Greek, and signifies that part of grammar which teaches the sound, or accent, and quantity of syllables, and the measure of verse.

OF QUANTITY.

Quantity is the different measure of time in pronouncing syllables, from which they are called *long* and *short*. A long syllable generally requires double the time which another demands for the pronouncing of it. French syllables are not only divided into the above two classes, but there are, besides, among the long and short syllables, some *longer* and some *shorter* than others, and some which are called *doubtful*, because custom has not yet pronounced them absolutely long or short. — This difference in the articulation of our French syllables, makes it next to an impossibility to place over each of them the true characteristic of their quantity: it must, therefore be left to an able teacher, who is master of the due pronunciation of his own language, to make his pupils sensible of it; and lead them, by practice, to the acquirement of the true utterance of the French language.

But, in order to help them both as much as, in my humble opinion, it is possible to do, I have placed marks (see p. 58) over most of the French words; which, if proper attention be paid to them, as well as the instructions on profody, will leave no uncertainty on the pronunciation.

OF ACCENTS.

The marks now called *printed accents*, made use of by the ancients, and chiefly by the Greeks, had the power of raising and sinking the tone. If we may believe DIONYSIUS HALICARNASSENSIS, the raising of it, pointed out by the acute accent was equal to a fifth; the grave accent had the same power to sink the tone; and the raising and sinking of the tone pointed out by a circumflex was, it is said, to follow the form of the accent (Λ): i. e. the tone was to be raised and sunk in pronouncing the same syllable, which was done by repeating it. *Accents* have not the same use in French, we have some indeed, viz. the acute (´), the grave (`), and the circumflex, but they are always placed over our *e*'s; the two former as the sign of their nature, and the latter as that of broadness, without extending their power to the raising or sinking of the tone in the emission of a vowel; for which reason they are not called *profodical*, but *printed accents*. Nevertheless they are of use in pointing out, in some degree, the acuteness, openness, or broadness of the vowel; and, therefore, are a sort of standard for the modulation and inflexion of the voice; which, from the nature of the printed accent laid upon the vowel, is somewhat raised or lowered, but not so much as to be productive of that degree of harmony which would entitle them to the appellation of *profodical accents*. Another accent, common to all nations and languages, is called *oratorical*. Its use, for which no theoretic system can be established on certain principles, consists in the art of raising, restraining, or sinking the tone of the voice; and is made use of by orators to indulge their desire of pleasing, persuading, and expressing or moving the passions. This arbitrary accent (for the use of which the speaker can have no other guide but his natural and acquired judgment) has no other standard than the thorough knowledge of the intricate path of the human heart.

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OF LETTERS.

THERE are twenty-five letters in the French alphabet.

A, E, I, O, U, Y,

are called *vowels*; each forming a perfect sound by itself, without the assistance of any other letter.

B, C, D, F, G, H, J, K, L, M, N, P, Q, R, S, T, V, X, Z,

are called *consonants*, and cannot be sounded by themselves; but some of them joined with a vowel form a simple or a compound articulate sound; which, passing through the mouth, receives modifications produced by various motions or contacts of the tongue, lips, and teeth.

They are pronounced according to the words placed under each letter: viz.

A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P,
aw, bey, cey, dey, a, eff, xjey, aufb, ee, jee, karw, el, em, en, o, pe,

Q, R, S, T, U, V, X, Y, Z.
qub, er, efs, tey, ub, vey, eex, ee-graik, xaid.

As the French alphabet, erroneous as it is, may be of service to the learner, either by presenting to the eye the written sounds of several syllables exactly corresponding with the articulation of the consonants, or because the letters, though promiscuously placed in it, may help him through the attainment of some arts and sciences, I have followed the custom, and introduced it here as it must be learnt.

THE ALPHABET.

CHARACTERS.				French Syllables founded like the letter placed op- posite to them.	When and where they are so founded.
Roman letters.		Italic letters.			
A	a	A	a	a	is founded broad when by itself, or marked thus, <i>â</i> ; also at the end of words followed by <i>s</i> or a double consonant, or when it stands in the middle before an <i>s</i> founded like <i>z</i> .
B	b	B	b	{ <i>bé</i> <i>bés, bez, bai,</i>	{ at the beginning and end at the end
				{ <i>fé, cé,</i> <i>scé</i>	{ at the beginning and end at the beginning, <i>s</i> mute
C	c	C	c	{ <i>fé, cé,</i> <i>scé</i> <i>fé, ces, cez,</i> <i>çai, çai,</i>	{ at the end
D	d	D	d	{ <i>dé</i> <i>dés, dez, dai,</i>	{ at the beginning and end at the end
E	e	E	e		
F	f	F	f		
				{ <i>gé</i> <i>je</i> <i>gés, gez, geai,</i>	{ at the beginning and end at the beginning at the end
H	h	H	h	<i>ache</i>	at the beginning and end
I	i	I	i		
J	j	J	j	<i>je</i> (I)	
K	k	K	k	<i>cas, quas,</i>	at the end
L	l	L	l	<i>elle</i> (the)	
M	m	M	m		
N	n	N	n		
O	o	O	o	<i>au, saux,</i>	at the end

P	p	P	p	{ pé, pés, pez, pai,	{ at the beginning and end at the end
Q	q	Q	q		
R	r	R	r	air,	
S	s	S	s	es,	{ at the beginning, followed by a partable consonant
T	t	T	t	{ té, tbé, tés, tex, tai,	{ at the beginning and end at the end
U	u	U	u	u,	{ at the beginning, followed by a consonant and vowel
V	v	V	v	{ vé, vés, vez, vai,	{ at the beginning and end at the end
X	x	X	x		
Y	y	Y	y	i,	{ when y stands by itself, or at the beginning of words
Z	z	Z	z		
&	et	Et	et	a or cy	the letter t is never articulated

PRELIMINARY INSTRUCTIONS ON THE TABLE OF VOWELS.

The foregoing alphabet having been formed when the knowledge of the French sounds was in its infancy, and, we may suppose, at a time that the language required no more characters; the learner cannot be too much warned against its deficiency, and the uselessness of several letters which have crept into it. This makes it so erroneous, that it presents the reader with only five vowels [a] to represent the utterances of eighteen voices; and fifteen consonants [b] as the

[a] Five vowels only, because y is but the representative of i when it makes a word by itself, or when it comes in the middle of words as an etymological sign; and when it comes between two vowels, it receives the liquid sound of i; which is that of y in *you*. See the consonants.

[b] Fifteen consonants only, because the letter b is not a sound, but an aspiration; the articulations pointed out by c, h, or q, could be expressed

representatives of twenty-one articulations. However, by an unaccountable divorce between prejudice and judgment, having been kept in its present erroneous state, it is so far from giving a true idea of the utterances and articulations of the language, that twenty-five letters, of which, only twenty-one are differently emitted or articulated, are offered as the written signs of thirty-nine real and distinct sounds.

OF VOWELS. [c]

Vowels in the alphabet.	Real number of vowels in French.	Words wherein the vowels are to be found.
u,	u, <i>slender,</i>	{ futur, <i>future tense</i> structure, <i>structure</i> flûte, <i>a flute</i>
	ou, <i>slender,</i>	{ coucou, <i>a cuckoo</i> voûte, <i>a vault</i>
e,	{ e, <i>open, guttural,</i> or mute,	{ bec, (e <i>open</i>) le, (e <i>guttural</i>) <i>the</i> balle, (e <i>mute</i>) <i>a ball</i>
	eu, <i>open,</i>	jeu, <i>play</i>
	ê, <i>broad,</i>	{ jeux, <i>plays</i> jeûne, <i>fasting</i>
o,	o, <i>open,</i>	{ monopole, <i>monopoly</i> orthodoxe, <i>orthodox</i>

by *k* or *q* before all vowels; and *x* is the abbreviation of *cs* or *gx*, or *fs*, or the representative of *s* or *x* alone: therefore the number of articulations represented by proper characters in the alphabet is no more than fifteen.

[c]. Deviating from the useless order observed in the alphabet, I have placed the vowels according to the progressive relation of sound they have between them. By which arrangement, the learner will acquire a greater degree of ease in their emission.



ô, <i>broad,</i>	{	rôle,	a list
		os,	a bone
		mots,	words
i ^o y, i ^o y, <i>slender,</i>	{	ici,	here
		y	there, &c.
		bise	north-east wind
ê, <i>slender,</i>	{	éphémérides,	ephemerides
		dégénéré,	degenerated
e, <i>acutely open,</i> [d]	{	barbet	a water dog
		planète	a planet
		rébelle	rebellious
è, <i>open,</i>	{	mer,	the sea
		mère,	a mother
		ils aimèrent,	they loved
		terre,	the earth
ê, <i>broad,</i>	{	cène,	the Lord's supper
		procès,	a law suit
a, { a, <i>open,</i>		Caracalla,	a proper name
		âme,	the soul
		mânes,	manes
NASAL VOWELS.			
un, <i>open,</i>	{	un,	one, &c.
		aucun,	none
on, <i>open,</i>	{	bon,	good
		conte,	a tale
en, <i>broad, (founded, in)</i>	{	examen,	examination
		Mentor,	a proper name
an, <i>broad,</i> [e]	{	an,	a year
		ruban,	a ribbon.

It results from the above instruction, that there is a deficiency in the French alphabet of thirteen of the voices actually

[d] I call this *e*, *acutely open*, because its utterance produces an intermediate sound, which partakes of that of *e slender*, and that of *e open*: as we shall see hereafter.

[e] Most of the above eighteen vowels are represented in writing by several different coalitions of letters; which are introduced in the TABLE OF VOWELS.

made use of in the written language ; and, that amongst the eighteen real vowels presented here,

u, ou, é, and i, are slender vowels ; [f]

[*Slender means weakly, not so full as others.*]

e is acutely open ;

[By *acutely open*, I mean, partaking of a slender and an open sound.]

e, eu, o, è, a, un, and on, are open ;

eu, ô, ê, â, en, and an, are broad.

[*Broad means, uttered fuller.*]

SITUATION OF THE MOUTH IN EMITTING THE ABOVE SOUNDS.

A *slender* vowel requires in its emission a little exertion of the lips ; therefore they must be put a little forward, [g] though the mouth be kept in its natural situation, as it is when we are silent, the tongue being kept down to the lower teeth ; which last case almost always takes place when we emit a French sound.

An *open* vowel is not emitted properly without a little broader opening of the mouth than that required for the utterance of a *slender* voice.

A *broad* vowel requires a still greater opening of the mouth than the *open* voice.

[f] These four vowels are, like others, liable to receive a short or shorter, or a long or longer utterance, according to the place they fill in a word : but they are never to be emitted either *open* or *broad* ; not even when *i, u, or ou, receive the circumflex : viz. î, û, ôû.*

[g] Except in the emission of *i* ; as then, the corners of your lips must be drawn a little back, as when smiling.

A TABLE OF THE FRENCH VOWELS AND COALITIONS OF LETTERS BY WHICH THEY ARE REPRESENTED.

The reader has already seen, p. 4 and 5, that the French vowels, or simple sounds, are eighteen in number. — The acquirement of a due pronunciation greatly depends on a thorough knowledge of their utterances, as well as on that of the various coalitions of letters by which they are represented, and the place they must fill in a word to assume such or such a sound : therefore I cannot too much recommend my readers to peruse the following table very attentively with a properly qualified native of France.

English sounds compared as near as possible with those of the French vowels.	Quality of the primitive French voices, and the coalitions of letters by which they are represented.	When and where the primitives and representatives are uttered alike.	References to the pages where those sounds are treated of.
No sound like that of <i>u</i> .	U SLENDER.	U. When it is not circumflexed, or not followed at the end of words by <i>e</i> , <i>es</i> , <i>ent</i> , <i>re</i> , or <i>se</i> founded like <i>æ</i> .	p. 74 to 77, — 79 to 85
	REPRESENTATIVES.		
	U FULLER.		
		Throughout the verb <i>avoir</i> , to <i>have</i> .	88
		When circumflexed, or followed by <i>es</i> , <i>es</i> , <i>ent</i> , <i>re</i> , or <i>se</i> founded like <i>æ</i> .	78, 106

OU.

{ When, at the beginning, in the middle, and at the end of words, *ou* is followed by a mute or founded consonant. } 90-1-2

OU SLENDER.

Like *ou* in *you*.

{ When it is circumflexed, or followed in the middle or at the end by *e*, *es*, *ent*, *re*, or *se* founded *ze*; or at the end by *e*, *es*, *i*, *ps*, *ts*, or *x*. } 93

OU FULLER.

Like *oo* in *fool*.

E.

{ When at the end of words it is preceded by *e*, *i*, *u*, or *ü*, or a consonant; generally in the middle of words; and at the end of verbs, followed by *s* or *nt*. } 106 & seq.

E MUTE.

Like *e* in *berce*.

{ *E* takes the obtruse but faint utterance of *e* in *ber*, when it ends the first syllable of a word, or when it comes at the end of a monosyllable; as in *repos*; *le*, *me*, &c. — For the exceptions, see p. 111, &c. } 111 & seq.

E OPEN.

Not quite so full as *e* in *ber*.

Like <i>e</i> in <i>ber</i> .	{	eu OPEN. REPRESENTATIVES. œ, ue, œu.	eu. When they stand at the end of words, or in the middle without a circumflex accent; or before <i>il</i> or <i>ille</i> , as in <i>eui</i> , <i>eil</i> , <i>eulle</i> , and <i>ueil</i> .	} 119 & seq.
A little fuller than <i>e</i> in <i>ber</i> .	{	eû BROAD. REPRESENTATIVES. eue, œuds, œufs, eux, œur.	eû. When circumflexed, or followed by an <i>s</i> sounded like <i>z</i> , as in <i>heureuse</i> . At the end of words.	} 122-3
Like <i>o</i> in <i>some</i> .	{	O OPEN. REPRESENTATIVE. eo.	O. When it is neither circumflexed nor followed by an <i>s</i> sounded like <i>z</i> , as in <i>ôter</i> , nor by final <i>s</i> or <i>ix</i> . In a few words, and in verbs.	} 123 & seq. 132

ô.

{ When circumflexed, or followed by an *s* founded like *æ*. } 127-8

ô BROAD.

REPRESENTATIVES.

eo.

au, eau.

os, ofs, aud, auds, auf, aus, aux, eaus.

In the word *goat*, and its derivatives.

{ At the beginning, in the middle, and at the end of words. } 128 68, 127-8

{ At the end of words. }

138-9, 147

i.

{ At the beginning and end of words, and in the middle when it is not circumflexed, nor followed by the final syllables *dre*, *re*, or *se* articulated like *æ*. } 135 & seq.

i SLENDER.

REPRESENTATIVES.

y.

{ At the beginning of words, and in the middle when placed there as an etymological sign. } 141

Like *o* in *old*.

Like *i* in *bit*.

Like *ee* in *see*.

i.

{ When *i* is circumflexed, or followed by the final
syllables *dre*, *re*, or *se* sounded like *ze*; or in
the last syllable of a word ending in *e*, *es*, or
ent, as *is*, *ies*, *ient*. }

140-1

é.

{ Whenever it receives the acute accent; and at
the beginning of words where though not
marked, it makes a syllable by itself. }

114

REPRESENTATIVES.

é.

er.

ai, eai.

ez.

Like *e* in *bate*,
made, *maze*.

{ At the end of verbs and nouns; but the *r* in
verbs is slightly sounded in reading, and mute
in conversation. }

115, 148

At the end of a few nouns and verbs.

81, 96, 148

At the end of verbs and words.

115, 148

{ In the words wherein *y* stands for two *i*'s; for
in that case, the first *i* goes to the foregoing
vowel, and expresses with it the sound of *é*,
as *payer*, *graffier*, are articulated *pé-ier*, *graf-*
fé-ier; &c. }

43

e.

When, at the end of words, it precedes a final
founded consonant, either followed, or not,
by e. } 157 & seq.

In the middle of words, when the letter is not
followed by *re*, *tre*, or an *s* articulated like
z, and a few exceptions placed in p. 167-8-9.
— N. B. *Ei* take the same utterance when
they come before liquid *l* or *ll*. } 159, 160, 161-2

Et, *etc*, *ait*, and *aite*, at the end of substantives
and adjectives, and *oit* at the end of the imper-
fect and conditional tenses of verbs. } 160-1

è.

When, in the middle of words, an *e* either ac-
cented or not, comes before an *r*, with which
it is to be founded, or before *re* or *rre*; and,
also, when, at the end of words, *e* precedes the
same finals, *ere*, *erre*, *eres*, *erres*, or *erent*. } 117-8, 162-3

In the same cases as above. } 163-4-5

In words placed } 165-6

e ACUTETY OPEN.

REPRESENTATIVES.

ei, ai.

es, *ete*, *ait*, *aite*, *oit*.

Like *e* in *met*.

è OPEN.

REPRESENTATIVES.

ai.

oi.

Like *a* in *fare*.

ê BROAD.	In monosyllables, and when circumflexed.	118, 167-8-9
REPRESENTATIVES.		
ai.	{ When <i>i</i> in <i>ai</i> is circumflexed, or followed by <i>s</i> founded like <i>æ</i> , and in a few words placed in p. 167. }	169
oi.	{ In the middle of verbs ending their infinitive mood in <i>oître</i> . }	171
ei.	In a few words placed in	167
{ ès, ets, aie, aies, aient, aids, aïs, ais, aix. ois, eois, oient, eoient. ois.	At the end of words.	{ 169, 170-1
	In the imperfect and conditional of verbs.	
	In the names of nations placed in	171-2
a OPEN.	a.	
Like <i>a</i> in <i>arm</i> .	{ At the beginning and in the middle of words when it is not circumflexed; and also at the end, if not followed by <i>i</i> , <i>es</i> , <i>ps</i> , <i>ets</i> , <i>ss</i> . }	172-3-4-5

Like <i>a</i> in <i>arm</i> .	<p>REPRESENTATIVES.</p> <p><i>ea.</i></p> <p><i>am, em, en.</i></p>	<p>{ At the end of verbs when preceded by <i>g</i>, and in the middle of substantives, adjectives, and adverbs. 172 }</p> <p>{ In those substantives, adjectives, verbs, and adverbs placed in 188 }</p>
<i>â.</i>		
Not quite so broad as <i>a</i> in <i>all</i> , or <i>call</i> .	<p><i>â</i> BROAD.</p> <p>REPRESENTATIVES.</p> <p><i>ea.</i></p> <p><i>as, acs, achs, aps, atss.</i></p> <p><i>ai.</i></p>	<p>{ When it is circumflexed, or standing before two <i>r</i>'s, or an <i>s</i> sounded like <i>z</i>. 176 & seq. }</p> <p>{ In the penultima of verbs. 179 & seq. }</p> <p>{ At the end of words. 71 }</p> <p>{ When it comes before liquid <i>l</i> or <i>ll</i>, except in those words placed in p. 175-6. 182-3 }</p>

N A S A L V O W E L S.

un.

Is articulated like *eun* when, in the middle of words, it is followed by a consonant (*m* and *n* excepted); or, at the end by itself. — For the exceptions, see p. 88-9. } p. 89

Articulated as above.

on.

Whenever, in the middle of words, it is followed by a consonant (*m* and *n* excepted), or at the end by itself, or followed by mute consonants. } 130-1-2-3

REPRESENTATIVES.

on OPEN.

eon.

om.

un, um.

Articulated like *on* above, and always follows *e*, which is made soft by the introduction of *e* between it and *on*, and is therefore founded like *j/n*. — For the exceptions, see p. 27. } 132

Sounded like *on*. — See note *n*, p. 130, and p. 131, for the exceptions. } 133-4

In the middle, and at the end of those words placed p. 88. — For the exceptions, see p. 89. } 88

There is no found in the English language which can be compared with this.

Almost like *on* in *wont*.

en.

At the end of words ending in *en*, *én*, or *em*; and in the middle of words placed p. 190; as also in the middle and at the end of the verbs ending their infinitive mood in *enir*. — For the exceptions, see from p. 184 to 190. 154-5, 190

When, in the middle of words, they are followed by a consonant (*m* and *n* excepted); and at the end, either alone or followed by mute consonants. — See, for the exceptions on *im* and *in*, p. 144. 142-3-4-5

an, en.

Whenever it is followed, in the middle of words by a consonant (*m* and *n* excepted), or at the end, either alone or followed by mute consonants. 185-6-7

In a few words placed in 191

Which, in their articulation, follow the rules given above. — See the exceptions, p. 189-90. 184-5

en BROAD.

REPRESENTATIVES.

aim, *ain*, *ein*, *im*, *in*.

Much like *ain* in *saint*.

an BROAD.

REPRESENTATIVES.

aen, *aon*.

am, *em*, *en*.

Very much like *an* in *quant*.

A TABLE OF THE FRENCH DOUBLE VOWELS.

[CALLED PROPER DIPHTHONGS, FROM A GREEK WORD SIGNIFYING A DOUBLE SOUND.]

These Diphthongs are formed by a coalition of two of the eighteen vowels which are the subject of the preceding table. — They are uttered in one breath, but express two distinct sounds; as, for example, *ueu* is emitted like *u-eu*; in which, we glide rapidly upon *u*, and dwell only upon *eu*. These diphthongs (generally) constitute two syllables in poetry and but one in prose.

Diphthongs, or Double Vowels.	Primitive vowels which they represent.	Words wherein the Diphthongs may be found.	English.	Pages where treated of.
		U.		
ueu.	u-eu.	la leur,	light	p. 79
ueû.	u-eû.	{ majestueux, tumultueux,	{ majestic tumultuous	} 80
uo, uau.	u-o, u-ô.	{ un duo, du gruan,	{ a duet oatmeal	

ui.	U-I.	{ lui, produit,	bim produced	80-1
ué, uai.	U-É.	{ tué, attribuer, je remuai,	killed to attribute I stirred	81
uef, uoif.	U-C ACUTELY OPEN.	{ un bluet, il muoit,	a blue bottle he moulted	82
uê, uai.	U-Ê.	{ ils nuèrent, un statuaire,	they shaded a statuary	82-3
ue, uoi, uoie, in uets, } uois, voient.	U-Ê.	{ des muets, je remuois, ils faluoient,	dumb men, or women I was stirring up they saluted	83
ua.	U-A.	{ un nuage, il tua,	a cloud he killed	
uâ.	U-Â.	{ nous tuâmes, vous contribuâtes, il diminuat,	we killed you contributed he might diminish	

uon.	u-on.	{ nous saluons, nous attribuons,	we salute we attribute
uin.	u-in.	{ Juin, suintier,	June to run out imperceptibly
uan.	u-an.	{ saluant, continuant,	bowing continuing

84

None of the foregoing diphthongs express a double sound when they come after *g* or *q*; as, in those cases, they only express the sound of the last vowel, and *g* receives a hard articulation, and *q* that of *k*. — See notes 15, 16, p. 39.

ou.

ouen.	ou-eu.	{ un joueur, un boueur,	a gambler a scavenger
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95

oué.	ou-é.	{ nouer, bouer,	knotty muddy	95
oui.	ou-i.	{ oui, inouï,	yes unheard	
oué, oués, ouez, } ouer, ouai. }	ou-é.	{ cloué, loués, avouez, nouer, je louai,	nailed praised own to tie I praised	96
oue in ouet, ouoit, } ouai. }	ou-e ACUTELY OPEN.	{ un jouet, il jouoit, un soubait,	a toy he was playing a wish	
oué; oi in oire; } ouoiz. }	ou-é.	{ ils douèrent, une lardoire, un donaire,	they endowed a larding pin a jointure	100

ouets, ouois, ois, oix, } oie, ouoient.	ou-é.	{ des fouets, je jouois, des rois, un choix, la joie, ils jouoient,	whips <i>I played</i> kings <i>a choice</i> joy <i>they played</i>	101-2
oua.	ou-a.	{ une fouace, il avoua,	<i>a bun</i> <i>he owned</i>	97
ouâ.	ou-â.	{ tu louâs, nous avouâmes,	<i>thou didst praise</i> <i>we did own</i>	103
ouon.	ou-on.	{ nous secouons, nous nouons,	<i>we shake</i> <i>we tie</i>	103
ouin, oin.	ou-en.	{ Trouin, le besoin,	<i>a proper name</i> <i>want</i>	104
ouan.	ou-an.	{ la louange, rouan,	<i>praise</i> <i>roan</i>	104

O.

For the double vowels beginning with *o* see *oué* in the preceding page.

i.

iu.	i-u.	{ diuréti <i>que</i> , la fei <i>ure</i> ,	a diuretic sawdust	146
iou.	i-ou.	{ la chiour <i>me</i> , Coliour <i>e</i> ,	the crew the name of a place	
ieu.	i-eu.	{ Dieu, un cri <i>eur</i> ,	God a public cryer	147
ieú.	i-eú.	{ pieu <i>x</i> , curieu <i>x</i> ,	pious inquisitive	

io.	i-ø.	{ un babiole, un violon,	a bauble a violin	147
ió, iau.	i-ô.	{ des idiots, des bestiaux,	fools cattle	
ié, iés, iéz, ier, iai.	i-é.	{ plié, lié, vous riez, un prunier, j'oubliai,	bent tied you laugh a plumbtree I forgot	148
ie, iai.	i-e ACUTELY OPEN.	{ une pièce, il plioit,	a bit be bent	148-9
iè in ier, ière, ierre ; iaire.	i-è.	{ ils confèrent, fier, de la bière, une pierre, pécuniaire,	they trusted proud beer a stone pecuniary	149-50

iets, iois, ioient, iais.	i-é.	{ inquiet, je lois, ils loient, du liais,	{ uneasy I did bend they did bend a sort of freestone	150-1
ia.	i-a.	{ maniable, un diamant,	{ traſtable a diamond	151-2
ia.	i-â.	{ tu criâs, nous étudiâmes, vous enviâtes,	{ thou criest we studied you envied	152
ion.	i-on.	{ un pion, l'ambition,	{ a pawn at cheſs ambition	152-3
ien.	i-en.	{ bien, il vient,	{ well- he comes	153-4-5
ian, ient.	i-an.	{ la meſſance, patient,	{ miſtruſt patient.	155

Besides the written utterance of the French diphthongs expressing two distinct sounds, the vowels *e*, *i*, and *u*, coming before or after another vowel, are liable to receive either the acute accent (´), or the diæresis (¨); which are placed over them to point out to the reader, that *e*, *i*, or *u*, does not make a syllable with the preceding or following vowel, but must be founded separately. [b]

The accent, or mark, is placed as follows: viz.

e receives both, *é*, *ë*.
i and *u* receive the diæresis, *î*, *û*.

[b] This rule, which ought to be a sure guide for the learner, would, I am afraid, be of very little service to him without the following observations.

By the unaccountable and arbitrary use we make of the diæresis, we place it sometimes on the vowel which is to be founded, and which is to form a distinct syllable; sometimes upon that which is to be silent; sometimes where it is not at all wanted; and, what is more, in the very same words written by different people, the diæresis is placed upon different vowels.

EXAMPLES.

The French Academy place the diæresis on *ü* in the following words: viz.

cigüe,	hemlock
aigüe,	acute
ambigüe,	ambiguous
ambiguité, (<i>without the diæresis</i>) ambiguity.	

Some authors, grammarians, &c. place it on *ë* in the very same words: viz.

Cigüe,	aigüe,	ambigüe.
--------	--------	----------

Very able writers use the diæresis where it is not wanting, and place it on *ü* in all final syllables ending with *ue*, or *ues*, where the *e*, or *es*, are mute: viz.

büe,	drunk
crüe,	rare,
rüe,	a street.

Others make use of the diæresis over *i*, in the word *pays*, which they wrongly spell, *païs*, which induces the learner to found it *pa-ïs*, as he founds *a-ïeul*, *cama-ïeu*, &c. instead of founding it *pai-is* or *pé-is*, or *p-ï*, which is the true articulation of that word.

EXAMPLES.

Initial.	Coalitions of vowels.	Words in which they are to be found.	As pronounced. (in one breath)	
a	aé	{ Danaé,	<i>a proper name,</i>	Dana-é
		{ aérer,	<i>to give air,</i>	a-èrer
	aï	{ caïque,	<i>a kind of sloop,</i>	ca-ïque
		{ haï,	<i>hated,</i>	ha-ï
	ao	{ Aonie,	} <i>proper names</i>	A-onie
		{ Laomédon,		La-omédon
	aü	{ Efaü,		Efa-ü
		{ Saül,		Sa-ül

In order to avoid these mistakes, the learner must take notice, that, when a word ends with *ue*, or *ues*, if a diæresis, or two dots, be placed over *ü*, or over *z*, those final syllables are founded alike; i. e. like *ü* long; and *e*, or *es*, is no more founded than *e* not accented at the end of words, both serving only to lengthen the sound of the preceding vowel.

EXAMPLES.

cigüe,	<i>hemlock</i>
ruë,	<i>a street</i>
imbuës,	<i>tinged deep</i>
ambigües,	<i>ambiguous.</i>

But in all other cases, if the diæresis be placed over *z*, *i*, or *ü*, preceded or followed by another vowel, and both vowels followed by a consonant, each vowel keeps its primitive sound, and is founded separately; therefore *aë* is founded *a-ë*; *aï*, *a-i*; &c.

EXAMPLES.

aë,	aërien,	} pronounced	a-ërien
aï,	naïf,		na-ïf
aü,	Saül,		Sa-ül
oë,	poëme, (<i>a poem</i>)		po-ème
ou,	Bagoüs,		Bago-üs
üe,	argüer,		argü-er
üi,	ambigüité,		ambigü-ité.

C	{	éa	{ béate,	<i>a holy person,</i>	bé-ate
			{ réaliser,	<i>to realise,</i>	ré-aliser
	{	ée,	créé,	<i>created,</i>	cré-é
		éi	{ obéir,	<i>to obey,</i>	obé-ir
			{ déité,	<i>a deity,</i>	dé-ité
	{	éo & éau	{ féodal,	<i>feodal,</i>	fé-odal
			{ fléau,	<i>a flail,</i>	flé-au
	{	éon	{ Gédéon,	<i>a proper name,</i>	Gédé-on
			{ Léon,	<i>a town,</i>	Lé-on
	{	éu	{ réussir,	<i>to succeed,</i>	ré-ussir
			{ réunion,	<i>reunion,</i>	ré-union
O	{	oë & oé	{ poëte,	<i>a poet,</i>	po-ëte
			{ coéternal,	<i>coeternal,</i>	co-éternal
	{	oï	{ Moïse,	<i>a proper name,</i>	Mo-ïse
			{ héroïne,	<i>a heroine,</i>	hé-roïne
U	{	oo,	coopérer,	<i>to co-operate,</i>	co-opérer
		ou,	Bagoüs,	<i>a proper name,</i>	Bago-üs
	{	üe,	argüer,	<i>to argue,</i>	argü-er
		üi	{ aigüille,	<i>a needle,</i>	aigü-ille
			{ ambigüité,	<i>ambiguity,</i>	ambigü-ité
	{	uy	{ appuyer,	<i>to prop,</i>	appui-ier
			{ essuyer,	<i>to wipe,</i>	essui-ier
U	{	üo,	argüons,	<i>let us argue,</i>	argü-ons.

OF CONSONANTS.

The learner being already acquainted with the nature of consonants, must recollect, that of the nineteen consonants

which he has seen in the alphabet, and may see here below, four are to be laid aside (as we said in page 4) ; therefore, fifteen of them only, being represented by proper characters, stand as the representatives of the following twenty-one real articulations : viz.

Consonants in the Alphabet.	Real numb. of French consonants.	Words wherein they may be found.
b	SLENDER CONSON.	
c , before a, o, or u, has the sound of q; and that of s before e, i, or y.	b,	bon, good
d	d,	dón, a gift
f	g	gué, a ford
g , is sounded hard before a, o, u, l, or r; and soft before e, ea, i, y, or eo.	g	gueule, { the mouth of a beast
h , is only an aspiration.	j,	jamais, never
i	c, q	cuiller, a spoon
k , is articulated as c is before a, o, or u; and as q before u.	queux,	a whetstone
l	v	valant, being worth
m	v	vivre, to live
n	z & s between 2 vowels	zéphir, zephyr
p		aisé, easy
q , receives the articulation that c has before a, o, or u; and that of k, which is the same.	HARD CONSONANTS.	
r	p,	ponr, a bridge
	t, th	bouton, a button
	g,	théorie, theory
	c, ch, k, q	guenon, a she ape
		cœur, a heart
		chœur, a choir
		chaos, chaos
		kan, { a chief in Tary
		banqueroute, a bankruptcy
	ch,	cheval, a horse
	f, ph	fin, the end
		dauphin, a dolphin
		seul, alone
	s, c, ç	ceux, those
		ça, come

S, receives the articulation that s has before a, o, or u; and that of z, when placed between 2 vowels.

t

v

X, is but the abbreviation of gs, or cs, and sometimes the representative of z or s.

Z, is represented by s between two vowels.

NASAL CONSONANTS.

m, mont, a mount

n, non, no

GLIDING CONS. [i]

l { palmier, a palm-tree
long, long

r { parler, to speak
rond, round

HARD LIQUIDS.

ill { articulated something like l in } caille, a quail
valiant.

gn { something like n } régné, a reign
in onion.

A SLENDER LIQUID.

ï [like y in you.] { aïcul, a grandfather
caïeu, a sucker.

MODERN WAY OF ARTICULATING THE CONSONANTS.

The Typographical Committee at Paris were at last sensible of the absurdity of the received practice, of placing a vowel sometimes before, and sometimes after our consonants, when sounded from the alphabet. This triumph of reason over prejudice once obtained, they thought that the most judicious way, as the best to facilitate reading, was, to introduce an e not accented after each consonant. I have followed that modern improvement; but, for the greater ease the learner, have deviated from the alphabetical order.

[i] I call them *gliding consonants* on account of their property of uniting readily with other consonants.

ARTICULATIONS.

me	} sounded as in English
be	
pe	
ve	
fe, phe	
je, ge	} j & g like s in pleasure like sh in shell
che	
ze, and s between two vowels	
se, and ce	} as in English like se in horse
de	
te	} as in English
le	
ne	
re	
gue	
que	} like g in guess like k in key something like n in onion
gne	
ille	

Articulations have, according to the Hebrew division, received the appellations of *labial*, *hissing*, *palatal*, and *guttural*; to which we have added *liquids*: and they are classed as follows: viz.

me, *be*, and *pe*,
are called *labial*, as the lips are chiefly at work to articulate them.

ve, *fe*, *je* or *ge*, *che*, *ze*, and *se* or *ce*,
have received the appellation of *hissing*, because in their utterance, the internal, or emitted air, meeting the external, produces a noise very much like a hissing sound.

de, te, le, ne, and re,

take their name of *palatal* from the action of the tongue : which must touch the palate to give them their proper articulations ;

gue and que

are called *guttural*, because they are sounded in the throat ;

gne and ille

the name of *liquid* given to these consonants is derived from the state of the mouth in articulating them ; as they cannot be properly sounded without swelling the tongue, which, by touching both the palate and the cheeks, provokes the spittle.

OF SYLLABLES.

A syllable, as we have seen in the introduction, is a sound either *simple* or *compound*. Syllables serve to form words ; and a word has as many syllables as it contains distinct sounds, pronounced by a single impulse of the voice.

In French, several syllables, though differently spelt, are sounded alike ; which makes one of the greatest difficulties in learning to read. But this almost unconquerable difficulty (when reading is taught by the mistaken method generally put in practice) will vanish, if due attention be paid to the Tables of Simple Syllables : as the learner will not only find in them the articulation of each voice preceded by all the consonants ; but, also, under their proper heads, all the syllables which, though different in their spelling, are, nevertheless, articulated alike.

PRELIMINARY OBSERVATIONS.

- I. The learner will take notice, That, all the syllables placed between the same dashes (| |) are sounded alike, or very nearly so.
- II. That those syllables which are printed in italic are the primitive articulations ; of which, the syllables placed between the same dashes are the representatives in sound, though not so in spelling.
- III. That throughout this table, as well as the whole book, those letters which are not articulated in a word, are printed in italic.
- IV. That the meaning of the letters *b*, *m*, and *f*, introduced in the following table after the syllables, is, — when *b*, that the syllable receives such an articulation when it comes at the beginning of words ; *m*, when in the middle ; and *f*, when it is a final syllable.
- V. That the syllables introduced in the 15, 16, 17, and 18 columns, the vowels of which are called nasals, never receive the nasal articulation but when they come in a word before a consonant (*m* and *n* excepted) or when they stand at the end of words, either followed or not by one or two more consonants, which are generally mute ; but, when those nasals are placed in the middle of words before a vowel, they cease to express a nasal articulation ; and *m* or *n*, which ends the syllable (when

nasal), goes to the next vowel, and forms a syllable with it.

EXAMPLES.

WHEN NASALS.

	<i>pronounced.</i>
bandeau,	ban-deau
monter,	mon-ter

WHEN NOT NASALS.

	<i>pronounced.</i>
banal,	ba-nal
canard,	ca-nard

VI. Syllables marked with an asterisk (*) belong to the imperfect and conditional of verbs, wherein *ois*, and *oient*, are sounded like *é*, or *ais*.

[*Wishing to avoid misleading my readers, I have not placed under the French syllables those which in English seem, in their articulations, to carry to the ear a similar tone. Those who are thoroughly acquainted with the nature of English and French sounds will grant, that their respective utterances and articulations are so entirely different, that hardly TEN can be found truly alike: therefore, the comparing of sounds which have only the shadow of a similitude between them, would be to give the reader such false notions of the justness of utterance, and propriety of pronunciation, as would carry an incorrigible taint throughout the whole course of lectures.*]

THE FIRST TABLE OF

	u	ou	e	eu	eux	o	ô	i	é
m	mu, bmf							mi, bmf	mé, bmf
	mê, bm	mou, bm	me,	b me, bm	meux, f	mo, bm	mô, b	mis, f	mai, f
	mue, f		f				mau, bm	mie, f	més, f
i	muent, f						meaux, f	mient, f	mez, f
	mur, bf	mour, f		meur, f		mor, bmf		mir, bm	
b									
	bu, bmf	bou, bf		b beu, bf	beux, f	bo, bmf	bô, b	bi, bmf	bé, bmf
	buis, f	bous, f	be,	bœu, bf	bœufs, f		bau, bf	bis, f	bai, f
2	bue, f	bouts, f					beau, f	bis, f	bés, f
	buent, f						beaux, f	bis, f	bez, f
							bots, f	bic, f	
p									
	pu, bmf						pô, b	pi, bmf	pé, bmf
	pur, f	pou, bmf	pe,	b peu, bf		po, bmf	pau, bm	pis, f	pai, f
3	pue, f						pots, f	pie, f	pés, f
	puent, f						peaux, f	pient, f	pez, f
v									
	vu, bf	vou, bmf	ve,	b veu, bm	veux, f	vo, bmf	vô, b	vi, bmf	vé, bmf
	vue, f	voû, b		vœu, f	vœux, f		veau, f	vis, f	vai, f
4							vor, f	vie, f	vés, f
							vots, f	vient, f	vex, f
f									
	fu, bmf						fâ, b	phi, b	fé, bmf
	fus, f	fou, bmf	fe,	b feu, bf	feux, f	fô, bm	fau, b	phy, b	phé, bm
ph	fût, f						fau, b	fi, f	fai, f
	fue, f						fauts, f	fis, f	fer, f
								fie, f	fez, f
5								fient, f	
	fur, b	four, bmf		feur, f		for, bf		fir, bm	
								phir, f	

1 When *m* is the first letter of a syllable it is pronounced as in English ; but it is articulated soft, like an *n* (ng), at the end of syllables, followed by a consonant ; or when it is at the end of words.

2 The letter *b*, before a vowel, is articulated as in English.

SIMPLE SYLLABLES.

e	è	ê	a	â	un	on	in	an
met, f moir,*f	mè, bmf	mê, bmf mai, b mais, f mois,* f mers, f moient,*f	ma, bmf	mâ, bmf mar, f mars, f	mun, f	mon, bmf	men, b man, bmf mia, bf men, bmf main, bf mem, b	
	mer, bmf		mar, bf					
bèt, f boir,* f	bè, bmf	bê, bmf bai, b bois,* f baie, f bers, f boient,*f	ba, bmf	bâ, bmf bar, f bars, f	bun, f	bom, bmf bom, bmf	ben, b bin, bf ban, bmf bim, b bam, b bain, f	
	ber, bmf		bar, bmf	barr, bmf				
pèt, f poir,* f	pè, bmf	pê, bmf pai, b paix, f poir,* f pers, f poient,*f	pa, bmf	pâ, bmf par, f		pon, bmf pom, bmf	pin, bf pan, bmf pim, b paon, f pain, bf pam, b pein, bmf pen, bmf	
	pèr, bmf		par, bmf					
vèt, f voir,* f	vè, m	vais, f vois,* f vers, f voient,*f	va, bmf	vâ, bmf vas, f		von, f	vin, f van, b vain, bmf ven, bmf	
	ver, bmf		var, f					
fèt, f foir,* f fait, f	fè, bmf phè, b	fê, bmf fai, bmf faix, bmf fois,* f faits, f fers, f foient,*f	fa, bmf pha, b fas, f fats, f	fâ, bmf pha, b fas, f	fum, f	fon, bmf phon, f	fin, f fan, bmf phin, f phan, f faim, f faon, f fein, b fen, bmf	
	fer, bf		far, b pher, bf					

3 P, before a vowel, is articulated as in English.

4 The letter *v* is articulated as in the English word *vast*.5 F and *ph* are articulated as in English.¶ Those syllables marked with the *, are articulated like *met*, *mê*, &c. only when they belong to the imperfect and conditional tenses of the indicative mood.

	u	ou	e	eu	eû	o	ô	i	é
g	ju, bmf jus, f	jou, bmf	ge, b je, f	geu, m jeu, b	jeû, b jeux, f	geo, b jo, f	geo, b	gi, bmf gi, f gie, b	gé, bmf jé, b geai, f gés, f gez, f
6		[jour, bmf]		[geur, f]					
ch	chu, bmf chû, b chue, f	chou, bf	che, b		cheux, f	cho, bmf	cbô, b chau, bmf	chi, bmf chy, b chie, f	cbé, bmf chai, f chés, f chez, f
7		chur, b		cheur, f					
z	zu, m		ze, m			zo, b	zô, b	zi, bmf zy, f	zé, b
8									
f, c, ç	fu, bmf fû, f çu, f fûe, f	fou, bmf	fe, b ce, f	fêul, b	fseux, f ceux, f	fô, bmf fo, f	fau, bmf seaux, f	fci, bmf fy, b ci, bmf cy, f cis, f fcie, f	fé, bmf fci, b fê, b cé, bf cai, f cés, f cez, f
9		fur, bf	four, bf	fleur, f		for, bmf		cir, bmf	
d	du, bmf dus, f dû, b dûe, f	dou, bmf doux, f	de, b	deu, b	deux, bf	do, bmf	dô, bmf dau, b	di, bmf dix, f dits, f	dé, bmf dai, f dés, f dez, f
10		dur, bmf	dour, bf	deur, f		dor, bmf		dir, f	
t	tu, bmf tus, f tue, f tuent, f	tou, bmf toux, f	te, b	teu, b	teux, f	to, bmf	tô, bf taux, f teaux, f	ti, bmf tis, f tie, f	té, bmf tê, bf tai, f tés, f tez, f
11		tur, bf	tour, bmf	teur, f		tor, bmf		tir, b	

6 The letter *g* takes the soft articulation of *s* whenever it comes before *é, ea, eai, eau, eo, eu,* and *i* or *y*.

7 The letters *ch* are generally articulated like *sh* in English, except in words coming from the *Hebrew* or *Greek*.

e	è	ê	a	â	un	ôn	in	an
g ^é , bmf get, f geoit,* f	g ^é , m geois,* f gers, f geoient,* f	jais, b gea, mf ja, b jars, f	j ^é , b jeun, f	g ^é , m geon, f gin, bmf jim, b jin, b jam, b	g ^é , m gean, f gen, b jean, f jan, b jam, b			
[g ^{er} , bmf]	[j ^{ar} , bf]							
ch ^é , bmf chai, f hés, f hez, f	ch ^é , m choit,* f chais, f choient,* f	ch ^é , b chai, bmf chois, f chats, f	ch ^é , m chas, f chats, f	ch ^é , m chon, mf	ch ^é , m chin, f chan, bf chain, f cham, b			
[ch ^{er} , bmf]	[ch ^{air} , f]	[ch ^{ar} , bmf]						
z ^é , b	z ^é , b	z ^é , b	zun, f	zin, b zain, f				
c ^é , bmf cet, f flet, f coit,* f floit,* f	c ^é , m cois,* f flets, f coient,* f floit,* f	c ^é , b câ, m câs, f câts, f	c ^é , m câ, m câs, f câts, f	c ^é , m câ, m câs, f câts, f	c ^é , m câ, m câs, f câts, f	fin, bmf syn, b sim, b sym, b sein, f cein, bf sain, bf cin, bf cim, b cym, b	fan, bf fen, bf sem, bmf cent, bf	
[f ^{er} , bmf]	[f ^{er} , b]	[f ^{ar} , bf]						
d ^é , bmf det, f doit,* f	d ^é , m dois,* f dais, f doient,* f	d ^é , b da, bmf das, f dats, f	d ^é , m dun, f	d ^é , m don, bf dom, b	d ^é , m din, bf d'im, b dajn, f daim, f	dan, bf dam, bf den, bmf		
[d ^{er} , bmf]	[d ^{ar} , bf]							
t ^é , bmf tet, f toit,* f	t ^é , m tes, f ters, f taie, f toient,* f	t ^é , b ta, bmf tâ, b tats, f	t ^é , m tun, f	t ^é , m ton, bf taon, f tbon, f tom, f	t ^é , m tin, bf tim, b tym, b tbim, f tain, bf tein, bmf	tan, bmf tam, b ten, bmf tem, b		
[t ^{er} , b]	[t ^{er} , b]	[t ^{ar} , bmf]						

8 The letter *z* is articulated as in English.

9 *C* before *e*, *i*, or *y*, and *ç* before *a*, *o*, or *u*, have the hissing sound of *s*.

10 The letter *d* before a vowel is articulated as in English.

11 *T* and *tb* take the same articulation as *t* does in English.

	u	ou	e	eu	eû	o	ô	i	é
1	lu, bmf lus, f lue, f luent, f	lou, bmf loue, f louent, f	le, f	bleu, f	fleux, f	flo, bmf	lô, bmf lods, f lots, f	li, bmf lis, f lits, f lie, f lient, f	lé, bmf lai, f lés, f lex, f
12		lour, bmf		leur, f		lor, bmf		lir, f	
n	nu, bmf nur, f nue, f nuent, f	nou, bmf nous, f noue, f nouent, f	ne, f	bneu, bmf	neux, f nœuds, f neufs, f	no, bmf	nô, bmf nos, f neaux, f	ni, bmf nis, f nids, f nie, f nient, f	né, bmf nai, f nés, f nez, f
13	nur, f			neur, f		nor, bmf		nir, f	
r	ru, bmf rhu, b rus, f rue, f ruent, f	rou, bmf roux, f roue, f rouent, f	re, f	breur, f	reux, f	ro, bmf rho, b	rô, bmf rots, f reaux, f	ri, bmf rhi, f ris, f rie, f rient, f	ré, bmf rhé, b rai, f rét, f rex, f
14									
g	gu, bmf gûe, f güent, f	gou, bmf goûr, f goue, f gouent, f	gue, f	bgueu, b	gueux, f	go, bmf	gots, f gauds, f	gui, bmf	gué, bmf guai, f gués, f guex, f
15	gur, f	gour, bmf		gueur, f		gor, bmf		guir, b	
c, k, ç	cu, bmf qu'u, b	cou, bmf qu'ou, b côur, f	que, b		queux, b queue, b	co, bmf quo, bmf	cô, bmf cogs, f cots, f cauf, b cauts, f	b ki, b ky, b qui, bmf	que, bmf quai, f qués, f quex, f
16	cur, bmf	cour, bmf		cœur, f chœur, f queur, f		cor, bmf		quir, f	

12 L is articulated as in English.

13 When n is the first letter of a syllable it is articulated as in English; and it is sounded soft, like ng, at the end of syllables or words.

14 R and r^h, when they begin a syllable, are articulated like r in English; but when r comes at the end, it receives a stronger articulation.

	e	è	ê	a	â	un	on	in	an
bm			laî, b						
f	let, f		lais, bm		lâ, m		lon, bm	lin, bf	lan, bm
f	loit,* f	lè, m	lois,* f	la, bm	las, f	lun, f	long, f	lim, b	laon, f
f	lait, f		lets, f		lacs, f		lom, b	lain, f	lam, b
			laie, f		lats, f				len, bm
			loient,* f						
		ler, bm							
		l'ber, b		lar, bm					
		l'air, b							
bm			nê, bm		nâ, m		non, bm	nin, f	nan, bf
f	net, f	nè, m	naî, bm	na, bm	nas, f		nun, b	nim, b	nen, bf
f	noit,* f		nois,* f		nacs, f		nom, b	nain, f	
f			nets, f						
			noient,* f						
		ner, bm		nar, bm					
bm			rê, bm		râ, m		rin, bf		
b	ret, f	rè, m	rois,* f		ras, f		rhin, f	ran, bf	
f	roit,* f		rais, f	ra, bm	rats, f		ron, bm	rain, f	ren, bf
f			raie, f				rom, b	rim, b	ram, b
f			rets, f					rheim, f	rem, b
			roient,* f					reins, f	
bm			guê, b		gâ, bm		gon, bf	guin, bf	gan, bm
f	guet, f	guè, bm	guois,* f	ga, bm	gas, f		guon, f	gain, f	guan, f
f	guoit,* f		guais, f		gats, f			guim, f	gam, b
			guoient,* f						
		guer, bm		gar, bm					
bm			quê, b		câ, b		quin, bf	can, bm	
f	quet, f	què, m	quois,* f	ka, b	cas, f	cun, f	con, bm	quain, f	caen, f
f	quoit,* f		quais, f	ca, bm	cats, f	qu'un, b	com, b	cain, f	quan, b
f			caif, bf	qua, bf	quas, f				quen, bm
			quoient,* f						cam, bm
		ker, b		car, bm					
		quer, f		quar, b					

15 *G* receives the hard articulation which it has in *got*, whenever it comes before *a*, *o*, *u*, *l*, or *r*; and, also, when before *ua*, *ue*, *ueu*, *ui*, *uo*, and *uon*, in which, *u* is generally mute, as it serves only to retain the hard sound of *g*.

16 *C* before *a*, *o*, *u*, *l*, or *r*, is articulated as in the English words *can*, *cord*, *cub*, *clean*, *crab*; and *qu* before a vowel receive the same articulation.

THE SECOND TABLE OF SIMPLE SYLLABLES.

I have said, (p. 29) that *ill*, *gn*, and *ï*, are liquid consonants; and that the two first receive a hard articulation, and the last a slender one. — Sounds nearly like these may be found in the English words, *billiard*, *onion*, and *you*. — In English, the *i* which gives the liquid sound to *l* and *ll*, is placed after them, but in French it is placed before.

As these articulations seem greatly to perplex the learner, I have formed the following lesson upon them; which the reader is recommended to peruse with great attention.

Li- quids.	Simple Syllables.	Words wherein those Simple Syllables are to be found.
<i>i</i> ll [<i>l</i>]	<i>illu</i>	<i>fouillure</i> , <i>corruption</i> <i>entaillure</i> , <i>a notch</i>
	<i>illou</i>	<i>caillou</i> , <i>a pebble</i>
	<i>illeu</i>	<i>émailleur</i> , <i>an enameller</i>
		<i>aïlleurs</i> , <i>elsewhere</i>
		<i>meilleur</i> , <i>better</i>
		<i>tailleur</i> , <i>a taylor</i>
		<i>barbouilleur</i> , <i>a dauber</i>
		<i>pailleux</i> , <i>a dealer in straw</i>
	<i>illo</i>	<i>mailloche</i> , <i>a mallet</i>
		<i>vieillot</i> , <i>stale</i>

[*l*] This sound, though something like the English liquid *l*, must be learnt from the mouth of the teacher.

ill	illô	{ maillots, caillots,	<i>swaddling clothes</i> <i>clots of blood</i>		
	illi	{ bouilli, cueilli vieilli, bailli,	<i>boiled</i> <i>gathered</i> <i>grown old</i> <i>a bailiff</i>		
		illé	{ barbouillé, conseiller, souillé, caillé,	<i>daubed</i> <i>a counsellor</i> <i>stained</i> <i>curdled milk</i>	
			iller	{ pailler, feuilleter, il conseilloit, il cueilloit, il bailloit,	<i>pale</i> <i>a leaf of a book</i> <i>he advised</i> <i>he gathered</i> <i>he gaped</i>
				ille	{ ils mouillèrent, ils raillèrent, ils conseillèrent, ils taillèrent,
	illé	{ je bouillois, je conseillois, des feuillets, ils taillioient,			<i>I boiled</i> <i>I advised</i> <i>leaves of a book</i> <i>they did cut</i>
		illa	{ barbouillage, treillage, bailliage,		<i>bad writing</i> <i>a kind of pales</i> <i>a bailiwick</i>
			illa		{ il barbouillât, nous conseillâmes, vous travaillâtes, il taillât,
	illon	{ un bouillon, nous conseillons, un baillon, nous cueillons, nous taillons,		<i>broth</i> <i>we advise</i> <i>a gag</i> <i>we gather</i> <i>we cut</i>	

ill	{	illan	bouillant,	<i>boiling</i>
			vaillant,	<i>brave</i>
			conseillant,	<i>advising</i>
			cueillant,	<i>gathering</i>
			taillant,	<i>dividing</i>
gn [1]	{	gnu,	rognûre,	<i>clipping</i>
		gneu	seigneur,	<i>a lord</i>
			soigneux,	<i>careful</i>
		gno,	ignorant,	<i>ignorant</i>
		gnô	agneau,	<i>a lamb</i>
			agneaux,	<i>lambs</i>
		gni,	magnifique,	<i>magnificent</i>
		gné	indigné,	<i>very angry</i>
			figner,	<i>to sign</i>
			je gagnai,	<i>I gained</i>
			faignés,	<i>bled</i>
			vous enseignez,	<i>you teach</i>
		gnet	beignet,	<i>an apple fritter</i>
			il régnoit,	<i>he did reign</i>
		gnè	une agnès,	<i>an innocent girl</i>
			ils gagnèrent,	<i>they got</i>
		gnê	des beignets,	<i>apple fritters</i>
			je peignois,	<i>I painted</i>
			ils regnoient,	<i>they did reign</i>
		gna	il signa,	<i>he signed</i>
			guignard,	<i>a bird</i>
		gnâ	tu soignas,	<i>thou didst take care</i>
			nous gagnumes,	<i>we got</i>
			vous régnales,	<i>you reigned</i>
			il faignat,	<i>he bled</i>

[1] The liquid consonant *gn* is sounded nearly like *n* in *onion*; or the Spanish *n̄*.

gn	{	gnon	{ rognon,	<i>a kidney</i>
			{ guignon,	<i>ill-luck</i>
		gnan,	régnant,	<i>reigning</i>
i	{	ïu,	Caïus,	<i>a proper name</i>
		ieu	caïeu, or cayeu,	<i>an offset</i>
			aïeul, or ayeul,	<i>a grandfather</i>
			aïeux, or ayeux,	<i>grandfathers</i>
	{	ïo,	tavaïolle, or tavayolle,	<i>linen trimmed with lace</i>
		ïô,	taïaut,	<i>a word used in hunting</i>
		ïé,	Maïenne, or Mayenne,	<i>the name of a town</i>
	{	ïet	la Faïette, or la Fa-	<i>a proper name</i>
			yette,	
[m]	{	ïa,	Baïard, or Bayard,	<i>a proper name</i>
		ïen,	Païen, or Payen,	<i>a Pagan</i>
		ïan,	Faïance, or Fayance,	<i>Delft ware</i>

[m] To this consonant we should add the *y* standing for *ii* when it comes in the middle of words between two vowels; as one letter *i* belongs to the foregoing vowel, and the other *i* to the latter; and the last receives the same articulation as *ï*, which is very much like *y* in *you*.

EXAMPLES.

uyé,	appuyer,	<i>to support</i>	uyâ,	tu effuyas,	<i>thou endurest</i>
oyé,	aboyer,	<i>to bark at</i>	oyâ,	nous broyâmes,	<i>we ground</i>
ayé,	payer,	<i>to pay</i>	ayâ	{ vous rayâtes,	<i>you scratched</i>
uyè,	ils appuyèrent,	<i>they supported</i>	ayâ	{ il payâ,	<i>he might pay</i>
oyè,	ils aboyèrent,	<i>they barked</i>	uyon,	nous effuyons,	<i>we wipe</i>
ayè,	ils étayèrent,	<i>they supported</i>	oyon,	nous envoyons,	<i>we send</i>
uyô,	un tuyau,	<i>a pipe</i>	ayon,	nous essayons,	<i>we try</i>
oyô	{ un royaume,	<i>a kingdom</i>	oyen,	moyen,	<i>means</i>
	{ des joyaux,	<i>jewels</i>	uyan,	appuyant,	<i>supporting</i>
uya,	il appuya,	<i>he supported</i>	oyan,	aboyant,	<i>barking</i>
oya,	il aboya,	<i>he barked</i>	ayan,	payant,	<i>paying.</i>
aya,	il paya,	<i>he paid</i>			

THE THIRD TABLE OF

	u	ou	e	eu	eû	o	ô	i	é
bl	{ blu, bmf brû, b brue, f	blou, b	ble, m	bleu, bf bleur, b	bleus, f bleue, f	blo, bm	bleau, f bleaux, f	bli, mf blie, f	blé, bmf blai, f blés, f blez, f
br	{ bru, bmf brû, b brue, f	brou, bf	bre, b		breux, f	bro, bm	brocs, f	bri, bmf brie, f	bré, bmf brai, f brés, f brez, f
pl	{ plu, bmf plus, f	plou, f		pleu, bf pleurs, f		plo, bm	plau, bm	pli, bm plic, f pliant, f	plé, bf plai, f plés, f plez, f
pr	{ pru, b	{ prou, bm proue, f	pré, b	preu, b	preux, f	pro, bm	prô, b pereaux, f	pri, bmf prix, f	pré, bmf brai, f prés, f
vr	{		vre, m	vreur, f		vro, m	vraut, f vrauts, f		vré, f vrés, f vrez, f
fl	{ flu, bmf flux, bf flû, b	flou, b	fle, m	fleu, bm fleur, f		flo, bm	flois, f	fli, b	flé, bmf phlé, b flai, f flés, f flez, f
fr	{ fru, b		fre, b phre, b	freur, f	freux, f	fro, b	frô, b frau, b	fri, b	fré, bf frai, f frés, f frez, f phré, f
fc i	{ fcu, b					fcô, b fcbo, b fcor, b			

i The compound consonant *fc*, and all the succeeding

SIMPLE SYLLABLES.

e	è	ê	a	â	un	on	in	an
blet, f blois, * f blois, f blez, f	blê, m	blê, b blois, * f blers, f bloient * f	bla, bf	blâ, bm blas, f		blon, bm	blain, bf	blan, bm
broit, * f brê, m	brê, m	brai, b bra, b	brâ, m bras, f	brun, bf	bron, bm	brin, bf brim, f	bran, bf	
plet, f plois, * f	plê, m	plâ, b plois, * f plaie, f plets, f ploient * f	pla, bm plats, f		plon, bm plom, bf	plin, f plain, mf plein, f	plan, bf	
		prê, b près, f	pra, bm	prun, mf	pron, f prom, bf	prin, b prim, b prein, m	pran, bm	
vret, f vrois, * f	vrê, m	vrai, b vrois, * f vraie, f vroient * f	vra, m vrâ, m		vron, f		vran, f	
flet, f flois, * f	flê, m	flets, f flois, * f floient, * f	fla, bf flâ, bm flas, f		flon, f		flan, bf flam, b	
froit, * f frê, m	frê, m	frai, b frais, f	frâ, m phra, bm fras, f		fron, bf	frin, f frein, f	fran, bf fram, b	
		fca, b fqua, b fcar, b					fcan, b	

ones, are articulated the same as in English.

	u	ou	e	eu	eû	o	ô	i	é
ph									phé, b
sp			spe, b			spo, b		spi, b	spé, b
spl									splé, b
sq								squi, b	squé, b
scr	scro, b					scro, b		scri, b	
st	stu, b					sto, b		sti, b	sté, b
str	stru, b					stro, b		stri, b	
dr	dru, f drue, f	drou, b	dre, m			dreux, f	dro, b	drô, b dreux, f	dri, mf drix, f dré, f drés, f drez, f
tr	tru, bf true, f	trou, bmf	tre, m			treux, f	tro, bmf tro, m		tré, bmf trai, f trés, f trez, f
gl	glu, bf glue, f gluent, f	glou, bf	gle, m	gleur, f			glo, bm	glors, f	gli, b glé, f glai, f glés, f gléz, f
gr	gru, bf grue, f	grou, b	gre, m	greur, f			gro, bf	gros, bf	gri, bf gris, f grie, f
cl	clu, bf clus, f clue, f	clou, bmf cloue, f	cle, m	cleur, f			clo, bm cblo, b	clô, bm clos, f	cli, bm clai, f clés, f cléz, f
cr	cru, bf crus, f crue, f	crou, bf	cre, m			creux, f	cro, bm		cri, bmf crai, f crés, f crient, f crez, f

	e	è	ê	a	â	un	on	in	an
b		[sphè, b]		[spha, b]				[sphin, b]	
b				[spa, b]			[spon, b]	[spin, b]	
b								[splan, b]	[splan, b]
b								[squin, b]	
b									
b								[stin, b]	[stan, b]
				[stra, b]	[strâ, b]		[stron, b]	[strin, b]	[stran, b]
f	dret, f	drè, m	drê, b	dra, bf	drâ, m		dron, f	drin, f	dran, f
f	droit, *		droient, *		draps, f			drain, f	
nf	trait, f	trè, m	trâ, bm	tra, bm	trâ, m		tron, bf	trin, f	tran, bf
f	trois, *		trois, *	trois, *	trois, *		trom, f	train, f	tren, b
f			troient, *		trats, f		tbrum, b	trein, bm	trem, b
f	glet, f	glè, m	glâ, f	gla, bm	glâ, m		glon, f		glan, bf
f	gloit, *		glois, *		glas, f				
f			glets, *						
f			gloient, *						
bf	grer, f	grè, m	grê, b	gra, bm	grâ, bm		gron, b	grin, f	gran, bm
			grès, f		gras, f			grim, b	
			grais, f		grats, f			grain, f	
f	clet, f	clè, m	clair, bf	cla, bm	clâ, m		clon, f	clin, bf	clan, bf
f			clois, *		clas, f				
f			claie, f		clats, f				
f			cloient, *						
f	cret, f	crè, m	crê, b	cra, bm	crâ, m		cron, bf	crin, f	cran, f
f	croir, *		crois, *		cras, f			crain, bf	oram, f
f			crets, f						
f			craie, f						
f			croient, *						

ON THE FORMATION OF SYLLABLES.

Letters, as we have already seen, serve to form syllables; and syllables to form words.

Both vowels and consonants serve to make syllables: — which word is derived from the Greek, and signifies, *joined together*.

A syllable is a sound either simple or compound, expressed by a single impulse of the voice.

A simple syllable may be formed by a single vowel or an improper diphthong; as neither of them expresses more than one sound.

EXAMPLES.

u	{ u-ni,	<i>even</i>	i	{ i-ma-ge,	<i>an image</i>
	{ u-ne,	<i>one</i>		{ i-mi-ter,	<i>to imitate</i>
o	{ o-de,	<i>an ode</i>	e	{ é-teint,	<i>extinguished</i>
	{ eau,	<i>water</i>		{ gué,	<i>a ford</i>
a	{ a-chat,	<i>a purchase</i>			
	{ bain,	<i>a bathing place.</i>			

A syllable is called compound, when it presents the ear with more than one articulation.

EXAMPLES.

Words wherein a double sound is heard in the same syllable.

diable,	<i>the devil,</i>
mieux,	<i>better</i>
fiote,	<i>a phial</i>
cuir,	<i>leather.</i>

Words wherein the double sound makes two syllables.

é-tu-di-ant,	<i>studying</i>
bou-cli-er,	<i>a shield</i>
é-blou-ir,	<i>to dazzle</i>
ver-tu-eux,	<i>virtuous.</i>

GENERAL RULES FOR DIVIDING WORDS INTO SYLLABLES.

When a single consonant, (*x* excepted) or two founded like one, come between two vowels, they must go to the latter.

EXAMPLES.

a-ba-ttre,	<i>to pull down</i>	do-nnon,	<i>let us give</i>
a-bbé,	<i>an abbot</i>	a-nnée,	<i>a year</i>
da-mas,	<i>damask</i>	i-nno-cent,	<i>innocent.</i>

When two consonants of different sorts come between two vowels; the first consonant goes to the former vowel; and the other consonant to the latter vowel: but if the second consonant be *l* or *r*, they both go to the latter vowel.

EXAMPLES.

em-ba-ras,	<i>trouble</i>	fer-me,	<i>a farm</i>
o-ra-cle,	<i>an oracle</i>	bou-cle,	<i>a buckle</i>
flé-trir,	<i>to fade</i>	mon-tre,	<i>a watch.</i>

When two vowels come together in poetry, they make two syllables, though they do not in prose.

EXAMPLES.

IN PROSE.		IN POETRY.	
é-tu-dier,	<i>to study</i>	é-tu-di-er,	<i>to study</i>
dio-cè-se,	<i>a diocese</i>	di-o-cè-se,	<i>a diocese</i>
fu-rieux,	<i>furious.</i>	fu-ri-eux,	<i>furious.</i>

When two consonants alike, and which are both founded, come between two vowels; one consonant goes to the former vowel, and the other to the latter.

THE ART OF PRONOUNCING

EXAMPLES.

ac-ci-dent, <i>an accident</i>	an-nal, <i>last year but one</i>
A-pol-lon, <i>Apollo</i>	er-rer, <i>to err</i>
im-mor-tel, <i>immortal</i>	at-ti-que, <i>attic</i> .

When a Greek or Latin preposition, used in the composition of a French word, comes before a vowel, it usually remains undivided, if the syllables which follow make a complete sense of themselves.

EXAMPLES.

déf-a-van-ta-ge, <i>disadvantage</i>	trans-plan-ter, <i>to transplant</i>
dis-jonc-ti-on, <i>disjunction</i>	retro-ac-tif, <i>retroactive</i> .
s'abst-te-nir, <i>to abstain</i>	

PRELIMINARY INSTRUCTION ON FINAL AND DOUBLE CONSONANTS.

Final consonants being generally articulated in the English language, but not in the French ; the reader must pay great attention to this instruction : and, in order to be prepared to meet with the succeeding lessons, he must observe, that in

FINAL CONSONANTS,	DOUBLE CONSONANTS,
<i>b</i> is not articulated at the end of words. See the instructions at large on final consonants.	<i>bb</i> in common words are articulated like one. [<i>n</i>]

[*n*] Both *b*'s are articulated in the two following words, and in all proper names : viz.

sabbatique, <i>sabbatical</i>		Barabbas, <i>a proper name</i> .
-------------------------------	--	----------------------------------

<i>c</i> is generally articulated at the end of words.	<i>cc</i> are articulated like a single <i>c</i> , in common words, before <i>a, o, u, l,</i> or <i>r.</i> [o]
<i>d</i> is generally mute at the end of words, and always when it is followed by another consonant,	<i>dd</i> in the few words they are still kept, may be both articulated.
<i>f</i> is articulated at the end of words as in English.	<i>ff</i> is a useless double consonant, and articulated like <i>f</i> .
<i>g</i> is generally mute at the end of words.	<i>gg</i> are generally articulated like a single one. [p]
<i>l</i> is generally articulated at the end of words as in English.	<i>ll</i> are generally articulated as a single <i>l</i> ; except in proper names, in words beginning with <i>ill</i> , and a few words in the note. [q]

[o] Both *c*'s are articulated when they come before *e* or *i*: the first like *k*, and the other like *s*.

EXAMPLES.

			<i>pronounced.</i>
accé,	accéder,	to accede,	akfédé
acci,	accident,	an accident,	akfidan,

And also in proper names, wherein the two *c*'s are strongly articulated: as

Accaron is pronounced *Akcaron*.

[p] Both *g*'s are articulated in the word, *suggérer*, (*to suggest*) and its derivatives,

[q] Both the *l*'s are articulated in the following words: viz.

millénaire,	millinery	appellatif,	appellative
bellicieux,	warlike	gallicane,	gallic
vaciller,	to totter	collusion,	a collusion
allusion,	an allusion	collation,	a collation
allégorie,	an allegory	constellation,	a constellation,

and a few other words.

m is sounded like *n* at the end of words; except in proper names, wherein it keeps its proper articulation.

n is generally articulated soft (*ng*) at the end of words.

p is not usually articulated at the end of words.

q never stands at the end of any other words but *coq*, or *cing*. In the former, it receives the articulation of *k* when it comes either before a vowel or consonant; and in the latter, that of *k* only before a vowel. — See the instructions at large on final consonants.

r is articulated at the end of monosyllables; and gene-

mm are generally sounded like a single *m*; except in words beginning with *amm* or *imm*, and in proper names.

nn are articulated like a single *n*, excepting the few words placed in the note. [*r*]

pp are articulated like a single *p*. [*s*]

qq never come together in French.

rr are generally articulated as a single *r*; except in words

[*r*] Both *n*'s are articulated in the following words, and their derivatives :

inné,	innate
innover,	to innovate
annales,	annals
annuel,	annual
annuité,	an annuity
annihiler,	to annihilate
annulaire,	the ring finger

annéxer,	to annex
annotation,	annotation
annuler,	to annul
connexion,	a connection
connivence,	a connivance
conniver,	to connive

[*s*] Both *p*'s are articulated in proper names, as in *Appius*.

rally in words ending in *ar*, *ard*, *art*, *our*, *ur*, *air*, *eur*, *ir*, and *oir*; but is usually dropped in verbs and nouns ending in *er* and *ier*.

s is generally mute at the end of words; or sounded like *z* when it precedes a word beginning with a vowel, or *h* mute.

t is not usually articulated at the end of words, and subject to the above exceptions.

x is dropped before a word beginning with a consonant, and sounded like *z* before a vowel.

z is generally mute at the end of words.

beginning with *irr*, and the words in the note. [*r*]

ss are articulated as a single *s*.

tt are generally articulated as a single *t*. [*u*]

xx never come together in French.

zz never come together in French.

[*r*] Both the *r*'s are articulated in the following words: viz.

abhorrer, to abhor
arrogance, arrogance
s'arroger, to arrogate
corrégidor, a corregidor
corroder, to corrode
corrosif, corrosive
corroboratif, corroborative

corroborer, to corroborate
errer, to wander
errant, wandering
erreur, an error
errata, an errata
horreur, horror
terreur, terror.

They are, also, both articulated in the future and conditional tenses of the following verbs, and their derivatives:

acquérir, to acquire | courir, to run
mourir, to die.

[*u*] Both *t*'s are articulated in the the following words:

attique, attic | atticisme, atticism.

ON THE ARTICULATION OF FINAL *BLE*, *CRE*,
TRE, &c.

English learners being always inclined to sound *e* before *l* or *r*, as they do in their own language, in the finals, *ble*, *cre*, *tre*, &c. articulating *bumble*, *bumbel*; *acre*, *aker*; *mitre*, *miter*; &c. the following lesson must be carefully repeated after the teacher.

ble	{	une table,	<i>a table</i>
		affables,	<i>affable</i>
		ils s'ensablent,	<i>they run aground</i>
bre	{	un arbre,	<i>a tree</i>
		des chambres,	<i>chambers</i>
		ils ombrent,	<i>they shade</i>
cle	{	un miracle,	<i>a miracle</i>
		articles,	<i>articles</i>
		ils bouclent,	<i>they buckle</i>
cre	{	du sucre,	<i>sugar</i>
		âcres,	<i>sharp</i>
		ils massacrent,	<i>they murder</i>
dre	{	de la poudre,	<i>powder</i>
		des cadres,	<i>frames</i>
		ils poudrent,	<i>they powder</i>
fle	{	souffle,	<i>breath</i>
		des buffles,	<i>buffalos</i>
		ils soufflent,	<i>they blow</i>
fre	{	un gouffre,	<i>an abyss</i>
		des coffres,	<i>trunks</i>
		ils offrent,	<i>they offer</i>

gle	{	un aveugle,	<i>a blind man</i>
		des aigles,	<i>eagles</i>
		les ongles,	<i>the nails</i>
gre	{	un nègre,	<i>a negro</i>
		maigres,	<i>lean</i>
		aigres,	<i>tart</i>
ple	{	souple,	<i>pliant</i>
		simples,	<i>herbs</i>
		ils couplent,	<i>they couple</i>
pre	{	rompre,	<i>to break</i>
		propres,	<i>proper</i>
		pampre,	<i>a wine leaf</i>
tre	{	antre,	<i>a natural cave</i>
		des montres,	<i>samples</i>
		ils entrent,	<i>they enter.</i>

OF THE *PROSODICAL ACCENT*, OR
STRESS OF THE VOICE, LAID
 ON FRENCH SYLLABLES.

The Greeks, as I have said in the introduction, had three different marks, called speaking accents: — the *acute* (´), which was made use of to point out the elevation of the voice; the *grave* (`), to point out its depression; and the *circumflex* (^), by its form, to indicate both. But that nation of orators being soon sensible, that the use of these accents occasioned a too abrupt raising and falling of the voice to be productive of the intended pleasing effects on the ear, thought

of establishing a kind of musical scale, which would gradually unite the high and low, or the low and high tones; therefore they imagined it was necessary to place, at an equal distance from both, a middle syllable; which, though without receiving any mark, became, by its invariable situation, a known sign that, in its articulation the voice was to pass perceptively up to the acute, or high tone; or down to the low, or grave; and thereby be gradually tuned in unison to its following syllable. This, which made the Greek language so harmonious, not having been imitated by the contrivers, or improvers of the European languages, (the mode of utterance, on the contrary, having been left entirely to nature, chance, or custom) has produced in some places a disgusting brogue; in others, a discordant canting; and almost every where, an unharmonious delivery; the natural, though unpleasant, effect of the want of prosodical visible characters; as will appear by the following observations.

It is an incontestable fact, that among the most polite nations of Europe, the English and French have produced the greatest number of books on all subjects, as well worth perusing as they are constantly read by almost all classes of inhabitants in the known world. But, amidst so much instruction so properly carried to the understanding, we cannot but regret, that no more pains have been taken to convey it to the ear with that harmonious delivery which both languages are capable of admitting. The French, it is true, seem to have gotten the start of their neighbours in fixing the pronunciation of their language; but both nations are equally at a loss for visible signs of prosodical, or speaking, accents.

From the three accents made use of by the Greeks, the English have retained only the acute; and, at the same time, depriving it of its true prosodical power, it performs no other duty with them, than that of a sign of quantity; lengthening a syllable when placed over a vowel, and making it short when standing over a consonant.

The French indeed have kept the three Greek accents ; but, far from being used by them as they were by their contrivers, the acute and the grave serve to point out only the nature of their *e*'s ; and the circumflex when placed over their vowels, shews they are uttered broad. Thus this last accent becomes also a sign of quantity : because, when a broad vowel makes part of a syllable, that syllable requires a little more time for its articulation than when the vowel is slender or open. However, this, though it deprives the French language of all visible characters performing the duty of speaking accents, does not pronounce it absolutely void of harmony, as an *English French-Writer* has insinuated, with his usual *diffidence*. [v] It is, indeed, so far from being the case, that whoever has obtained a due utterance of that language, never fails making a delicate ear sensible of those various inflexions of the voice, which French syllables are capable of admitting even in conversation. It is true, that the accents thus used may be called fantastical ; that they leave the reader with no other guide than the wisdom of nature, and, therefore, prevent the teaching of elocution to be established on solid principles ; which, in fact, is as much neglected in France as in England ; and out of the reach of the generality of both nations.

[v] This Gentleman (who very kindly says, at the beginning of his book, that readers in general have so little knowledge, and are so deficient in taste, that it is almost a piece of madness to write and publish) after taking us through a series of admiration on our side to his twenty-sixth letter, declares, that, though he is the most ignorant of all men in musical matters, he is going to set up for a judge of sounds ; and immediately pronounces the French tongue to be, as to its oral part, a language of mere syllables. As to his first assertion, every Frenchman will, through politeness, take his word ; as to the second, I cannot prove myself more grateful for the pleasure I have received from the perusal of his book, than by advising him to read attentively the fifth page of Mr. SHERIDAN'S "Lectures on the Art of Reading."

However, it would be an easy task to prove, that, though those accents may appear arbitrary, they could be brought under the power of a musical scale, and fixed rules of proportion : — but this not being the object of this book, I shall return to my subject ; which is — *quantity*.

I have said in the introduction, that French syllables are either *long*, *short*, or *dubious* (*dubious* meaning, neither absolutely long, nor absolutely short) ; to illustrate which is the design of the following instruction. [w]

WHEN AND WHERE A SYLLABLE IS TRULY LONG.

A syllable is always *long*, and therefore bears the stress of the voice, when it is the last of a polysyllable or dissyllable articulated alone ; or of a word standing before a pause, though the vowel be but *slender* or *open*.

EXAMPLES.

joujō̄,	a plaything,		faveūr,	favour
dégénérē,	degenerated		colet̄,	choler.

Ou and *é*, in *joujou* and *dégénéré*, are slender vowels, but the last syllables, *jou* and *ré*, are longer than those preceding them, because they are the last syllables of words before rests ; though not quite so long as *veur* and *let*, in *faveur* and *colet*, as their vowels are open.

[w] The reader must here remember, that,

- ~ Shews that the vowel is *not broad*, though the syllable is *long*.
- ~ Shews that, though the vowel be but *slender*, or *open*, a little stress is to be laid on its syllable ; but by no means equal to that laid on a syllable before a pause.
- ~ Shews that the vowel is *broad*, though the syllable is *short*.
- = Shews the vowel is *broad*, and the syllable *long*.
- ~ Serves to join final consonants to the vowel which begins the next word.

EXAMPLES.

L'étude rend savant, la réflexion rend sage. *Study makes a man learned, reflection makes him wise.*

Though *en* in *rend*, and *an* in *savant*, are both broad vowels, yet the last syllable of the latter is longer than that in the former, as it stands before a pause: and *sa* in *sage*, though its vowel is only open, is also longer than *en* in *rend*; because, besides its being the last syllable before the rest, it is followed by a mute syllable, which still encreases its length.

WHEN AND WHERE A SYLLABLE IS LONGER,

1. A syllable is a little more *protracted* than in the foregoing rule, when it is the penultima of a word ending with *e*, *es*, or *ent*, mute, and standing before a pause.

EXAMPLES.

Il le réfute. *He proves it to be false.*
 Au bout du compte. *Let the worst happen.*
 Ils m'entendent. *They understand me.*

U in *fu* is a slender vowel, *om* in *com* is open, and *en* in *ten* is broad; but though these three syllables are long, on account of their being the last sounded before the rest, the first is not so long as the second; and the second not so long as the third; which has a broad vowel; and, besides, is followed by a mute syllable.

2. When a concluding monosyllable, or the last sounded syllable of a word standing before a pause, has for its vowel a circumflexed one, or *s*, *x*, *ds*, *ps*, *ts*, &c. for their final consonants.

EXAMPLES.

un mât,	a mast		dēs bœufs,	oxen
la paix,	peace		dēs pots,	pots

â, *ai*, *au*, and *o*, are broad vowels, and therefore receive a broad utterance; and their syllables, (though monosyllables)

being the last before a rest, are very long : but this proceeding from their situation alone, it cannot be attributed to the vowels ; which may, indeed, cause the syllables to be a little more protracted, but have not the power to make them absolutely long.

EXAMPLES.

la v̄ertu mēme, *virtue itself* | de beaux chevāux, *fine horses*.

é in *mēme*, *au* in *beaux*, and *au* in *chevāux*, are broad vowels, and their syllables are long ; as they stand before the rest : but *mē* is longer than *vāux* ; because the length of the former is increased by the mute syllable that comes after it : *beaux* is not so long, it being placed in the middle of a sentence.

WHEN AND WHERE A SYLLABLE IS ABSOLUTELY SHORT.

A syllable is *absolutely short*, when, standing in the middle of a sentence, its vowel (*slender* or *open*) either concludes a syllable or a word, or is followed by a single consonant, or two articulated like one ; excepting *s* sounded like *z*, and a *s*, *x*, or *z*.

EXAMPLES.

Cet état donneroit la lōi, si *This nation would command all*
l'unanimité y recouvroit *the others, if they were united*
s'on pouvoir. *at home.*

The two syllables *loi* and *voir* receive the stress of the voice on account of their being placed before the rests. All the others, being absolutely short, should be articulated as if they were but one word ; if it were not that, some of them admit of the speaking accent, or raising and falling of the voice ; which makes them appear to be rather shorter or longer than they really are.

WHEN AND WHERE A SYLLABLE, THOUGH SHORT, IS SOMETHING LONGER.

A *short* syllable is a little more *protracted* than those mentioned in the foregoing rule, when, having for its vowel

a slender *u*, *ou*, *é*, or *i*, it stands in the middle of a sentence, followed by *s*, *ds*, *ts*, *x*, or *z*.

EXAMPLES.

Il <i>est</i> plus d'à demi mort.	<i>He is more than half dead.</i>
Ces nids sont vuides.	<i>These nests are empty.</i>
Vos habits sont mal faits.	<i>Your coats are badly made.</i>
Une toux habituelle.	<i>An habitual cough.</i>
Donnez moi cela.	<i>Give me that.</i>

The syllables *plus*, *nids*, *bits* in *habits*, and *nez* in *donnez*, require a little stress of the voice to be laid upon them, on account of the degree of length, though but small, which they acquire from their final consonants; but they must not by any means be so much protracted as *mort*, *vui* in *vuides*, *faits*, &c. which are the only truly long syllables in these sentences; nor even so much as *est*, *ces*, or *vos*, the vowels of which are broad.

WHEN AND WHERE A SYLLABLE IS DUBIOUS.

1. A syllable is *dubious*, (*i. e.* neither absolutely long or short) and a little stress is to be laid upon it; when standing in the middle of a sentence, its vowel is *protracted*.

EXAMPLES.

C'est un heureux mortel.	<i>He is a happy man.</i>
Elle a le dos rond.	<i>She has a round back.</i>
Un emblème ingénieux.	<i>An ingenious emblem.</i>
On blâme sa conduite,	<i>They censure his conduct.</i>
En tems de guerre.	<i>In war time.</i>
Ce vin est fort bon.	<i>This wine is very good.</i>

The vowels of *est*, *reux*, *dos*, *blé*, *blá*, *tems*, and *vin*, being broad, these syllables cannot be said to be absolutely short; nor, from their standing in the middle of sentences, can they be called absolutely long; therefore they are called *dubious*: but though, on that account, they are a little protracted, the

reader must not forget that *tel*, *rond*, *eux*, *dui*, *gue*, and *bon*, are the only truly long syllables.

2d. When in the middle of a sentence the vowel of a syllable, it being either *slender*, *open*, or *broad*, sounds with a following *r* or the first of two partable consonants, as *bs*, *rt*, *sc*, *sq*, *st*, &c.

EXAMPLES.

Un *barbouilleu*r de *papier*. *A scribbler.*

A-t-il *tort* ou *raison* ? *Is he right or wrong ?*

Presque *jamais*. *Never hardly.*

Though *er*, *son*, and *mais*, be the only long syllables in these sentences, a little stress of the voice must be laid on *bar*, *tort*, and *pres*, as the *r*'s and the *s* are here supposed to form a physical syllable with a mute *e*; which, though not written, is a little heard in the articulation of these consonants. — See the rules on *e* not accented.

It results from the foregoing rules and examples,

1. That French vowels are either *slender*, *open*, or *broad*; and their syllables are *long* or *longer*, *short* or *shorter*, or *dubious*.

2. That the stress of the voice which serves to *protract*, more or less, a syllable, according to the degree of *slenderness*, *openness*, or *broadness*, of its vowel, is never absolutely, in French, laid but upon the last masculine syllable of a word standing before a pause, or articulated alone; it being, without any exception, the only *truly long* syllable: as will plainly appear from the following examples: viz.

SLENDER VOWELS. — *u*, *ou*, *é*, *i*.

Il lui a donné un *écu*. *He has given him a half-crown.*

Cet *écu* est à vous. *This half-crown is your's.*

Vous a-t-il *parlé* ? *Has he spoken to you ?*

Il a *parlé* comme un *é-tourdi*. *He has spoken like a heedless man.*

Ce qu'il *dits* adressoit à nous. *What he said was directed to us.*

U in *cu*, *ou* in *vous*, *é* in *lé*, and *i* in *di* or *dit*, are slender vowels, and their syllables, though spelt exactly alike, either at the beginning, in the middle, or at the end of the sentences, are quickly articulated in the two former, and the stress of the voice is laid upon the latter: which clearly proves, that no other syllable is *truly long* in French, but the last before a pause or rest.

OPEN VOWELS. — *eu*, *o*, *è*, *a*, *un*, *on*.

Approchez vous du feu. *Come near the fire.*

Mettez le feu à ce fagot. *Set fire to that faggot.*

Ce fagot fut coupé l'année dernière. *This faggot is from the last year's cutting.*

La dernière fois qu'il me parla. *The last time he spoke to me.*

Il me parla d'un Mr. Le Brun. *He spoke to me about one Mr. Brown.*

Mr. Le Brun a acheté cette maison. *Mr. Brown has bought that house.*

Cette maison est à ma sœur. *The house belongs to my sister.*

The above remarks may be applied to these sentences, with only this exception: that the vowels of their final syllables being open, those syllables must be a little, though but a very little, more protracted than *cu*, *vous*, &c. But, it must be observed that, in the articulation of such syllables as these which are the subject of this, as well as the foregoing and following instructions, every vowel must receive its proper degree of *slenderness*, *openness*, or *broadness*, and their syllables be neither too much, nor too little protracted: this I recommend, as the most effectual means to avoid falling into a bad dialect, or adopting the rhythmus peculiar to the English pronunciation. The reader must, therefore, take the greatest care not to protract too much the syllables which have this mark (˘) over them; as they are to receive only an almost imperceptible stress of the voice.

BROAD VOWELS. — *eú, ó, é, á, en, an.*

De beaux œufs.	<i>Fine Eggs.</i>
Des œufs bien gros.	<i>Very large eggs.</i>
Voilà un bien gros chêne.	<i>This is a very large oak.</i>
Ce chêne ne croît pas.	<i>This oak does not grow large.</i>
Elle n'a pas de bien.	<i>She has no fortune.</i>
Cet homme est bien pressant.	<i>That man is very urgent.</i>
Un pressant besoin.	<i>A pressing want.</i>

*O*Eu in œufs, *o* in gros, *é* in chêne, *en* in bien, *an* in pressant, and *in* in besoin, are broad vowels, either in the words standing before the rest, or those in the middle of the sentence : but, though the syllables of the latter require a little more time for their utterance, than if their vowels were slender or open, they are, by no means, so long, nor so broad, as the former ; as their vowels, being broad, and introduced in the last words of sentences, acquire a degree of broadness proportionable to the length of their syllables, which is there still encreased, by being placed before the rest.

3. That, contrary to what it is in the English language, wherein the epithets *long* and *short* are applied both to vowels and consonants, *broadness* is said, in French, of vowels, and *length* of syllables only.

DIFFERENCE IN THE MEANING OF THE WORDS *BROADNESS* AND *LENGTH*, WHICH ARE TOO OFTEN CONFOUNDED.

Broadness is applied to vowels only ; and, as I have observed before, does not mean that such a vowel is *long* because it is *broad* ; or that it can make its syllable *truly long*, unless it be the last of a word before a pause or rest. It is true, that a *broad* vowel lengthens a little the articulation of the syllable to which it belongs ; because its utterance, requiring

a greater opening of the mouth than the other vowels, a little more time must be employed in the articulation of the syllable; but as the French language does not admit of *long* vowels, it would be wrong to give them that appellation.

EXAMPLE.

Nous *ēntaſſāmes*. *We heaped up.*

E in *en*, and *a* in *ta*, are broad vowels as well as *a* in *ſſames*, but they do not receive in their utterance the same degree of broadness: because, besides its being the last vowel of the last masculine syllable before a pause, it is followed by a mute syllable, which adds to the broadness of the vowel, and the length of the syllable. The syllables *en* and *ta* are, indeed a little protracted; yet it does not arise from the length of the vowel, which cannot be called long, but from the greater opening of the mouth required in the utterances, and the raising and lowering of the voice; which always takes place in the emission of a broad vowel, and demands a little more time for the articulation of its syllable.

Length is said of syllables only: therefore a *slender*, *open*, or *broad* vowel, may be the vowel of a *short* as well as of a *long* syllable; and no syllable is *truly long* but the last before a pause or rest.

EXAMPLES.

SLENDER FINAL VOWEL.

Il ne m'a *pās vū*. *He has not seen me.*

OPEN FINAL VOWEL.

Donnez moi *ces deūx fleurs*. *Give me those two flowers.*

BROAD FINAL VOWEL.

Voilà de *beaux bouquets*. *These are fine nosegays.*

Vu, *fleurs*, and *quets* in *bouquets*, being the last syllables before a pause, are absolutely long; though the vowel of the first is most slender of all the vowels, that of the second only

open, and that of the last broad. But it must be observed, that *vu* is not so long as *fleurs*, nor *fleurs* so long as *quets* in *bouquets*; though even the first is longer than *pas*, *deux*, or *beaux* (the vowels of which are broad), because they do not stand the last before a rest.

4. That though a *broad* vowel does not make its syllable *absolutely long*, it does not on that account cease to be *broad*; as the reader has seen in the examples given above: — wherein *pas* and *deux*, though they have for their vowels *a* and *eu* *broad*, are not articulated so *long* as *vu* and *fleurs*, which have but a *slender* vowel and an *open* one. However, though the syllable of a *broad* vowel be not *absolutely long*, I cannot too much recommend the learner to allow a *broad* vowel its proper degree of *broadness*: experience will prove it to be one of the greatest characteristics of a just pronunciation, and the means of avoiding the offensive utterance which prevails in several provinces of France: — where the illiterate, lengthening the syllable which should only be broad, shortening that which should be long, and even making a broad vowel open or slender, or an open one broad, mutilate and entirely disguise their own language.

DIFFERENCE IN THE POINTING OUT OF THE STRESS ON ENGLISH AND FRENCH SYLLABLES.

IN ENGLISH,

Every word whether a disyllable or polysyllable, has an accented syllable; which generally is the first, sometimes the middle, and sometimes, tho' but seldom, the last; and on that syllable the stress of the voice is always laid, whatever the place of its word may be in the sentence.

IN FRENCH,

Although there are not any marks to indicate the syllable on which the stress of the voice is to be laid, no mistake can arise from it; as it has been settled, that it should constantly be placed on the last before a pause, which is the only truly long one.

COMPARATIVE WAY OF PLACING THE STRESS OF THE
VOICE ON ENGLISH AND FRENCH SYLLABLES.

ENGLISH.	FRENCH.
accent.	accēnt.
favour.	faveūr.
abbreviatiōn.	abrēviatiōn.

WHEN AND WHERE A VOWEL IS UTTERED
BROAD.

The reader has already seen almost all the broad vowels, with their representatives placed under them, pointed out in the Tables of Vowels : but, though that alone would enable him to find them out in words, the following instruction, having those vowels for its sole object, will recall to his mind the figures of the primitives, and, also, again present to his eye the various forms of their written sounds, and direct him how to know when a vowel assumes a *broad sound*. — It must be observed,

1. That when a vowel (*u, ou, and i, excepted*) is marked over with a circumflex accent, or, without receiving any mark, makes a part of the following terminations, it always receives a *broad utterance*, and its syllable, if short, is a little protracted ; if long, (*i. e.* before the pause) it acquires a greater degree of length than when the vowel is but slender or open.

EXAMPLES.

Broad Vow.	Primitives &c.	Words wherein the Primitives and their Representatives are to be found.
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eû	{ eû,	le jeûne,	fasting
	{ eux,	des jeux,	games, or plays
	{ œux,	des vœux,	vows, or wishes
	{ œuds,	des nœuds,	knots
	{ œufs,	des œufs,	eggs

Ô	ô,	il ôte,	<i>he takes away</i>
	os,	un ôs,	<i>a bone</i>
	au, [x]	au,	<i>to the</i>
	eau,	de l'eau,	<i>water</i>
	eaux,	dès eaux,	<i>waters</i>
	mô,	un môle,	<i>a mole</i>
	mots,	dès mots,	<i>words</i>
	maux,	dès maux,	<i>evils</i>
	meaux,	dès chameaux,	<i>camels</i>
	mau,	dès mauves,*	<i>mallows</i>
	bots,	dès fabots,	<i>wooden shoes</i>
	beaux,	beaux,	<i>fine</i>
	bau,	du baume,*	<i>balm</i>
	pô,	le Pô,	<i>a river in Italy</i>
	pos,	le repos,	<i>rest</i>
	pots,	dès pots,	<i>pots</i>
	peaux,	dès peaux,	<i>skins</i>
	pau ^{ds} ,	dès crapau ^{ds} ,	<i>toads</i>
	pau,	la paume,*	<i>palm, or tennis</i>
	vô,	vos,	<i>yours</i>
	vots,	dès dévots,	<i>devotees</i>
	vau ^x ,	dès travaux,	<i>works</i>
	veaux,	dès veaux,	<i>calves</i>
	vô,	le vôtre,	<i>your</i>
	vau,	il se vautre*,	<i>he wallows</i>

[x] The vowel *au* is uttered as broad as ô, os, or ots, whenever it is followed by a syllable ending with *e*, *es*, or *ent*, mute; as, for example, those which are here marked with an asterisk: but it is not so broad when the vowel of the syllable which follows is sounded; and still less so at the beginning of a few words, which will be acquired by practice, and must be heard from the mouth of a qualified teacher.

<i>fô,</i>	une f ^o ſſe,	<i>a grave</i>
<i>fau,</i>	un d ^e faut,	<i>a fault, or a defect</i>
<i>fau^s,</i>	d ^e s écha ^f au ^s ,	<i>scaffolds</i>
<i>fau,</i>	une fa ^u te,*	<i>an error</i>
<i>g^eô,</i>	une g ^e ole,	<i>a gaol</i>
<i>jau,</i>	ja ^u ne,*	<i>yellow</i>
<i>chô,</i>	ch ^o mer,	<i>to lie fallow</i>
<i>chaud,</i>	ch ^a ud,	<i>hot</i>
<i>chaut^s,</i>	d ^e s artich ^a ut ^s ,	<i>artichokes</i>
<i>chaux,</i>	de la ch ^a ux,	<i>lime</i>
<i>chau,</i>	du ch ^a ume,*	<i>stubble</i>
<i>zô,</i>	une z ^o ne,	<i>a zone</i>
<i>fô,</i>	la Sa ^o ne,	<i>a river</i>
<i>ſeau,</i>	un ſ ^e au,	<i>a pail</i>
<i>ſceau,</i>	le ſ ^c eau,	<i>the ſeal</i>
<i>fots,</i>	l ^e s f ^o ts,	<i>fools</i>
<i>faut^s,</i>	d ^e s fa ^u ts,	<i>jumps</i>
<i>ceaux,</i>	d ^e s mor ^c eaux,	<i>pieces</i>
<i>fau,</i>	un fa ^u le,*	<i>a willow tree</i>
<i>dô,</i>	un d ^o me,	<i>a cupola</i>
<i>dor,</i>	le d ^o r,	<i>the back</i>
<i>deaux,</i>	d ^e s far ^d eaux,	<i>burdens</i>
<i>dau,</i>	à la d ^a ube,*	<i>with high relished ſauce</i>
<i>tô,</i>	t ^o r,	<i>ſoon</i>
<i>taux,</i>	ta ^u x,	<i>rate</i>
<i>teaux,</i>	d ^e s bate ^a ux,	<i>boats</i>
<i>tô,</i>	t ^o pe,	<i>done</i>
<i>tau,</i>	une ta ^u pe,*	<i>a mole</i>
<i>lô,</i>	l ^o be,	<i>a buſk</i>

ô	{	lods,	dēs lōds,	duty for alienation
		lots,	dēs bal ^l ots,	bales of goods
		leaux,	dēs rouleaux,	rollers
		lau,	laudes,*	praises
		nō,	nōs,	ours
		naud,	Renaud,	a proper name
		neaux,	dēs moineaux,	sparrows
		nō ,	le nôtre,	our
		rō,	du rôr,	roastmeat
		ros,	dēs héros,	heroes
		reaux,	dēs bureaux,	writing desks
		rhô,	le Rhône,	a river
		rô,	un rôle,	a part in a play
		gô,	lēs Gōths,	a nation
		gots,	dēs bigōts,	bigots
ê	{	gaux,	égau,	equal
		gau,	lēs Gaures,*	worshippers of fire
		cô,	{ une cōte,	a rib
			{ dēs cōqs,	cocks
		cots,	dēs écots,	reckonings
		chos,	dēs échōs,	echoes
		cauts,	dēs boucauts,	casks
		cau,	une cause,*	a cause
		ê,	même,	even
		aî,	maître,	master
		oi,	connoître,	to know
		ès,	un accés,	a fit
		ets,	dēs barbets,	water dogs
		aids,	laids,	ugly
		ais,	maïs,	but

ê	{	aits,	dēs fāits,	facts
		aix,	la pāix,	peace
		aie,	une baie,	a bay color
		aient,	ils aient,	they may have
		ois, [y]	j'aimois,	I loved
			je dirois,	I would say
		geois,	je mangeois,	I eat
		oient,	ils frappaient,	they beat
			ils feroient,	they would make
		geoient,	ils rongeoient,	they gnawed
â	{	d,	âme,	the soul
		as,	dēs pās,	steps
		acs,	dēs lacs,	snarcs
		achs,	dēs almanachs,	almanacks
		ats,	dēs chats,	cats
		aps,	dēs draps,	sheets
en & in [z]	{	en,	Mētor,	a proper name
		in,	un chemin,	a road
		im,	simple,	artless
		ein,	une teinte,	a teint
		ain,	la main,	the hand
		aim,	la faim,	hunger
an	{	an,	un an,	a year
		en,	en,	in

[y] Ois, geois, aient, and geoient receive this articulation only when it is the imperfect tense, indicative mood; or the conditional tense.

[z] En and in are both, here, founded in.

ô	lods,	dēs lōds,	duty for alienation
	lots,	dēs ba ^l lots,	bales of goods
	leaux,	dēs rouleaux,	rollers
	lau,	laudes,*	praises
	nō,	nōs,	ours
	naud,	Renaud,	a proper name
	neaux,	dēs moineaux,	sparrows
	nō ,	le nôtre,	our
	rô,	du rôs,	roastmeat
	ros,	dēs héros,	heroes
	reaux,	dēs bureaux,	writing desks
	rhô,	le Rhône,	a river
	rô,	un rôle,	a part in a play
	gô,	lēs Gōths,	a nation
	gots,	dēs bigōts,	bigots
ê	gau,	égau,	equal
	gau,	lēs Gaures,*	worshippers of fire
	cô,	{ une cōte,	a rib
		{ dēs cōgs,	cocks
	cots,	dēs écots,	reckonings
	chos,	dēs échos,	echoes
	cauts,	dēs boucauts,	casks
	cau,	une cause,*	a cause
	é,	même,	even
	ai,	maître,	master
	oi,	connoître,	to know
	ès,	un accés,	a fit
	ets,	dēs barbets,	water dogs
	aids,	laids,	ugly
	ais,	mais,	but

ê	{	sais,	dés fais,	fais
		aix,	la paix,	peace
		aie,	une baie,	a bay color
		aient,	ils aient,	they may have
		ois, [y]	j'aimois,	I loved
			je dirois,	I would say
		geois,	je mangeois,	I eat
		oient,	ils frappoient,	they beat
			ils feroient,	they would make
		geoient,	ils rongeioient,	they gnawed
â	{	a,	âme,	the soul
		as,	dés pas,	steps
		acs,	dés lacs,	snarcs
		achs,	dés almanachs,	almanachs
		ats,	dés chats,	cats
		aps,	dés draps,	sheets
en & in	{	en,	Mëntor,	a proper name
		in,	un chemin,	a road
		im,	simple,	artless
		ein,	une teinte,	a tint
		ain,	la main,	the hand
		aim,	la faim,	hunger
an	{	an,	un an,	a year
		en,	en,	in

[y] Ois, geois, aient, and geoient receive this articulation only when it is the imperfect tense, indicative mood; or the conditional tense.

[x] En and in are both, here, founded in.

an	{	an,	Cān,	a city in Normandy
		am,	cāmp,	a camp
		aon,	paon,	a peacock
		em,	le tēms,	time

2. That, when *s* founded like *z*, or *z* itself between two vowels, comes in the middle of a word, the vowel that precedes them is broad; except *u*, *ou*, *i*, *é*, or *e*.

EXAMPLES.

une joueūse,	a gamester	une fraīse,	a strawberry
une macreūse,	a sea duck	un oīson,	a gosling
une pōse,	laying a stone	le blāson,	heraldry
une dōse,	a dose	de la gāze,	gauze

3. That two *r*'s founded like one, following an *a*, make it sound broad, though not quite so broad as above. [*a*]

EXAMPLES.

un mārron,	a horse-chestnut	équarrir,	to square
un barrēau,	an iron bar	garrōt,	a horse's withers
le parrain,	the godfather	un carrēfour,	a crossway
un arrēt,	an arrest	un larrōn,	a thief

4. That, *a* is uttered broad when it comes before *tion* or *ssion*, (both articulated *cion*) making one syllable in prose, and two in poetry. The vowel *o* is also sounded a little fuller before this syllable, though not quite carried to broadness.

[*a*] The vowels *ou*, *eu*, *i*, and *é*, though not carried to broadness are uttered a little fuller when they come before two *r*'s articulated like one, than they usually are before any other consonants.

EXAMPLES.

une n̄ation,	<i>a nation</i>	une obligation,	<i>an obligation</i>
une p̄assion,	<i>a passion</i>	une potion,	<i>a potion</i>
usurpation,	<i>usurpation</i>	une notion,	<i>a notion</i>

WHEN AND WHERE A VOWEL IS *NOT BROAD*.

In all other, cases than those mentioned in the foregoing rules, and a few accidental ones, which have been carefully taken notice of in the course of this work, a vowel does not usually take a broad sound ; especially if it be placed before a redoubled consonant, or followed by *l* or *r* coupled with a different consonant, or by partable ones ; as, *bs*, *ß*, &c.

EXAMPLES.

accabl̄ant,	<i>troublesome</i>	adjac̄ent,	<i>adjacent</i>
une all̄ée,	<i>an alley</i>	abs̄ent,	<i>absent</i>
un ald̄erman,	<i>an alderman</i>	bist̄re,	<i>bisfire</i>
l'ordr̄e,	<i>order</i>	forger̄,	<i>to forge</i>
une cor̄de,	<i>a rope</i>	une pist̄ache,	<i>a pistachio</i>
bes̄le,	<i>fine</i>	p̄erc̄er,	<i>to broach</i>
une bas̄le,	<i>a bullet</i>	un cor̄beau,	<i>a raven</i>

OF THE VOWEL *U*.

I place this vowel at the head of the practical lessons, not only because it is the most slender of all the vowels, but because its due utterance is the most difficult to be obtained by the English ; they having no sound in their language which can be compared with it. Besides, by one of those unaccountable caprices too common in living languages, *u* is, in French, presented to the eye in different characters ; or made expressive of that of another vowel, or a coalition of vowels :

which makes it so intricate even for the French themselves, that two thirds of the nation would be at a loss how to utter it, if, by their early learning to read, and constantly hearing of that sound, it had not (if I may use the expression) been inoculated into their eyes and memories : of which the reader will soon be sensible by perusing attentively the following instructions : viz.

U is represented by *eu* throughout the verb *avoir*, (*to have*) and several other words.

U is the representative of *o* in the words introduced hereafter.

U is the representative of *eu*, when, in the middle or at the end of words, it forms a nasal sound with *m* or *n*.

U is liable to receive a *slender* or *fuller* utterance, but cannot be carried to *broadness*.

***U* IN THE FOLLOWING TERMINATIONS IS ABSOLUTELY SLENDER.**

TERMINATIONS.	EXAMPLES.
u	{ <i>une</i> , <i>one</i>
	{ <i>venū</i> , <i>come</i>
	{ <i>utile</i> , <i>useful</i>
	{ <i>vétū</i> , <i>clothed</i>
ube, † [b]	{ <i>un cube</i> , <i>a cube</i>
	{ <i>un tube</i> , <i>a syphon</i>

[b] All substantives ending as the finals marked with a (†) are of the masculine gender; and those ending as the finals marked with a (||) are of the feminine gender; except those words which are placed in the notes.

EXCEPTIONS.

ube, — *une bube*, *la jube*.

uc, †	{	un aqueduc,	<i>an aqueduct</i>
		du stuc,	<i>stucco</i>
uce,		une puce,	<i>a flea</i>
uche, [c]	{	de la peluche,	<i>bag</i>
		une ruche,	<i>a beehive</i>
ucré, †		le lucre,	<i>gain</i>
ulcre, †		un sépulcre,	<i>a tomb</i>
ude,	{	une étude,	<i>a study</i>
		la solitude,	<i>solitude</i>
ué, uai, uet, } uoit, &c.	{	<i>See hereafter.</i>	
uf, †		du tuf,	<i>a sort of whitish earth</i>
ufe, †		un tartufe,	<i>a hypocrite</i>
uge, †		un juge,	<i>a judge</i>
ui,		<i>See hereafter.</i>	
ul, †	{	un calcul,	<i>calculation</i>
		un consul,	<i>a consul</i>
ulle,		une bulle,	<i>a water bubble</i>

EXCEPTION TO THE MASCULINE TERMINATIONS.

uffe, — *une truffe.*

EXCEPTIONS TO THE FEMININE TERMINATIONS.

uce, — *un capuce.*ude, — *un prélude.*

[c] *U* is uttered fuller when *buche* makes part of the word; as *embuche*, *bucheron*, &c.

ule,	{	une cédūle,	a little note
		une renoncūle,	a ranunculus
		une mūle,	a she mule
ulte, †	{	un cūlte,	worship
		un juriscōfulte,	a juriscōfult
ume,	{	une ēnclūme,	an anvil
		une plūme,	a pen
		une coutūme,	a custom
eun, un, & um,		See hereafter.	
une,	{	une lacūne,	a deficiency in a book
		une prūne,	a plum
uo,		See hereafter.	
upe,	{	une dūpe,	a dupe
		une hūppe,	a puet
uple, †		le cēntuple,	the centuple
uque,	{	la nūque,	the nape of the neck
		une perrūque,	a wig
ur, †	{	un mūr,	a wall
		le futur,	the future
urne, †		le cotburne,	a bushin

EXCEPTIONS TO THE MASCULINE TERMINATIONS.

ulte, — une catapulte, une consulte, une insulte. urne, — une urne.

EXCEPTIONS TO THE FEMININE TERMINATIONS.

ule, — lobule, noctambule, globule, préambule, conciliabule, somnambule, vestibule, tubercule, véhicule, ventricule, vésicule, adminicule, conventicule, corpuscule, crépuscule, denticule, le janicule, monticule, opuscul, panicule, pécule, pédicule, perpendicule, ridicule, module, pendule (a pendulum), un jule, émule, manipule, scrupule, sénatule.

ume, — le bitume, un légume, un rhume, un volume.

uque, — un-eunouque.

us, †	{	un abus,	an ill use
		un refus,	a denial
uscle, †		un muscle,	a muscle
usc & usque, †	{	un busc,	a bush
		un Etrusque,	the name of a nation
usse, [d]	{	une aumusse,	an ornament for a canon
		la Prusse,	Prussia
uste, †		un arbuste,	a small shrub
ustre, †		un lustre,	a lustre
ut, † [e]	{	un bus,	a design
		un salut,	a salute
		un préciput,	a marriage present
ute & uite, [f]	{	une bûte,	a small rising ground
		une hûte,	a hut
		une chute,	a fall
		une dispute,	a dispute
uve,	{	une cuve,	a large tub
		une étuve,	a very warm room

EXCEPTION TO THE MASCULINE TERMINATIONS.

usle — une fustle.

EXCEPTION TO THE FEMININE TERMINATIONS.

ute, — parachute. (*A new word, coined by Mr. BLANCHARD.*)

[d] In the terminations in *usle*, or *usse*, in verbs, *u* is uttered a little fuller.

[e] *U*, in *ut*, is uttered a little fuller when *ut* is the termination of the preterite tense, subjunctive mood.

[f] *U*, in *ute*, is uttered a little fuller when it is the termination of the preterite tense, indicative mood.

uxe, †

le luxe,

a luxury

U IN THE FOLLOWING TERMINATIONS IS UTTERED A
LITTLE FULLER.

ue,	{	la mûe,	<i>moulting</i>
		une laitue,	<i>a lettuce</i>
ure,	{	une cûre,	<i>a living</i>
		une enflûre,	<i>a swelling</i>
		une mûre,	<i>a mulberry</i>
		une coupûre,	<i>a cut</i>
		une couture,	<i>a seam</i>
ûse,	{	une bûse,	<i>a bird of prey</i>
		Médûse,	<i>a proper name</i>
		une mûse,	<i>a muse</i>
		une rûse,	<i>a stratagem</i>
		Arêtûse,	<i>a proper name</i>

GENERAL RULES, POINTING OUT THE GENDER OF A
NOUN, THE LAST SYLLABLE OF WHICH
HAS U FOR ITS VOWEL.

I. A noun ending in *u*, or *u* and a final *silent* consonant, is
of the masculine gender.

EXAMPLES.

un écu, un affût, un individu, du jus, † &c.

EXCEPTIONS TO THE FEMININE TERMINATIONS.

ure, — le mercure, un augure, un parjure, colure, le murmure, un ure.

EXCEPTIONS TO THE GENERAL MASCULINE TERMINATIONS IN *u*.

u, — une tribu, de la glu, la vertu.

2. Nouns are also of the masculine gender when they end with *u* followed by a final *sounded* consonant, (or two, the last being mute) not followed by *e* mute.

EXAMPLES.

du *fluc*, du *tuf*, un *calcul*, un *mur*, &c.

OF PROPER DIPHTHONGS, OR DOUBLE VOWELS, BEGINNING WITH U.

The *proper diphtongs*, or *double vowels*, beginning with *u*, are as follows: viz.

ueu, *uo*, *ui*, *uè*, *uê*, *ua*, *uâ*, *uoi*, *uon*; *uin*, *uan*.

They express two sounds, which must be successively and separately heard, gliding rapidly on the former, and dwelling a little more on the latter, and pronouncing both with the same emission of the voice. These *double vowels* (as we have already seen) express but one sound, which is that of the last vowel, when they are preceded by *g* or *q*: but as the latter consonant is liable to exceptions, I have introduced both here, for the instruction of the reader: who will observe, that,

1. *Ueu* expresses the double sound of *u-eu*, when it comes after any other consonant than *g* or *q*. The vowel *u* is *slender*, and *eu*, which takes the guttural sound mentioned before, is *open* when it comes before *r*, and *broad* before *x*.

EXAMPLES.

ueur, [g]	{	lueur, ‡ [b]	light
		fueur, ‡	sweat

[g] For the gender, see the rules on the final sound *eur*.

[b] In the words marked thus ‡, the dipthong makes two syllables in poetry.

neux, [i] { *vertueux, ‡* *virtuous*
respectueux, ‡ *respectful*

2. There are very few words in French wherein *uo* is to be met with, except in verbs: but in all cases it takes the double sound of *u-o*.

EXAMPLES.

uo & uau, [ʌ] { *un duo, ‡* *a duet*
un gluau, ‡ *a twig to catch birds*
du gruau, ‡ *oatmeal*
somptuosité, ‡ *sumptuousness*
impétuosité, ‡ *impetuosity*

3. *Ui* expresses the double sound of *u-i* after every other consonant but *g* and *q*.

EXAMPLES.

ui, [i] { *bui, ‡* *box*
cui, ‡ *baked*
enduī, ‡ *done over*
fui, ‡ *run away*
lui, ‡ *he, him*
muīd, ‡ *a hog's head,*
nui, ‡ *night*
appui, ‡ *a prop*
ruīne, ‡ *ruin*
suivi, ‡ *followed*
étui, ‡ *a case*

[i] For the gender, see the rule on *eu* and a mute final consonant.

[ʌ] For the gender, see the rule on final *o*.

[i] For the gender, see the rules on final sounds in *i*.

uyau, uyé, uyè,
 uya, uyâ, uyon, } See the Second Table of Simple Syllables, p. 43.
 uyan.

4. *Ui* in *uie* expresses the double sound pointed out in the preceding rule. *U* keeps its slender utterance, and final *e* is mute; it serving only to give a fuller sound.

EXAMPLES.

uie, [m]	{	une fuie,	a pigeon's coop
		il appuie,	he supports
		la pluie,	rain
		la fuie,	foot
		une truie,	a sow
uia, [n]		un alléluia, †	a sort of psalm

5. *Ué*, *uer*, and *uai*, in verbs express the double sound of *u-é*; in which *u* is slender, and *é*, or *er*, is uttered something like *a* in *face*.

EXAMPLES.

ué, uer, & uai, < [v]	{	attribuer, †	to attribute
		j'attribuai, †	I attributed
		arguer, †	to blame
		j'arguai, †	I blamed
		remuer, †	to stir
		je remuai, †	I stirred
		diminuer, †	to decrease
		je continuai, †	I continued

[m] The word *parapluie* is masculine.

[n] For the gender, see the rules on final sounds in *a*.

[e] For the gender, see the rules on final sounds in *e*.

ué, uer, & uai,	{	ruer, ‡	to kick
		rué, ‡	kicked
		fuér, ‡	to perspire
		fué, ‡	perspired
		tuer, ‡	to kill
		je tuai, ‡	I killed

6. *Uet* and *uoit* are articulated alike, (the former in nouns, and the latter in verbs) and form two sounds, in which *u* is slender, and *et*, or *oit*, receives the utterance of *e* in the 10th column of the First Table of Simple Syllables, p. 35.

EXAMPLES.

uer & uoir, [p]	{	un bleuét, ‡	a blue bottle
		il attribuoit, ‡	he attributed
		un mueét, ‡	a dumb man
		il muoit, ‡	it was moulting
		un menuet, ‡	a minuet
		il continuoit, ‡	he was continuing

7. *Uè*, in verbs, and *uai*, in all words, express the double sound of *u-è*; in which, *u* is slender, and *è*, or *ai*, is uttered something like *e* in the English word *where*.

EXAMPLES.

ué & uai, [q]	{	ils contribuèrent, ‡	they contributed
		ils remuèrent, ‡	they stirred
		ils continuèrent, ‡	they continued
		ils substituèrent, ‡	they entailed

[p] See the rules on final sounds in *e*.

[q] For the rules on the gender of substantives ending in *aire*, see those on *ère*.

uè & uai,	{	un suaire, ‡	<i>a winding sheet</i>
		un électuaire, ‡	<i>electuary</i>
		un sanctuaire, ‡	<i>a sanctuary</i>
		un statuaire, ‡	<i>a statuary</i>

8. *Uoi* in *uois* and *uoient*, in verbs, receive the double sound of *u-è*, or *u-ais*; in which, *u* is slender, and *ois*, or *oient*, express the broad sound of *è*, or *ais*, protracting the final *oient* a little longer than *ois*.

EXAMPLES.

uois & uoient,	{	j'attribuoi, ‡	<i>I attributed</i>
		ils attribuoiènt, ‡	<i>they attributed</i>
		tu continuois, ‡	<i>thou didst continue</i>
		ils diminuoiènt, ‡	<i>they were decreasing</i>
		je tuois, ‡	<i>I killed</i>
		ils tuoient, ‡	<i>they killed</i>

9. In the dipthong *ua* both the vowels are sounded: *u* is slender, and *a* is open.

EXAMPLES.

ua,	{	il attribua, ‡	<i>he attributed</i>
		il mua, ‡	<i>it moulted</i>
		il diminua, ‡	<i>he decreased</i>
		il rua, ‡	<i>he winched</i>
		il sua, ‡	<i>he perspired</i>
		il tua, ‡	<i>he killed</i>

In the terminations *uames* and *uates*, indicative mood, and *uat*, subjunctive mood, of verbs, *ua* is uttered as above, except that *a* is broad, and, therefore the syllable is longer.

EXAMPLES.

nous contribuâmes, ‡	<i>we contributed</i>
vous attribuâtes, ‡	<i>you attributed</i>
qu'il continuât, ‡	<i>he might continue</i>

10. *Uon* expresses the double sound of *u-on*; in which, *u* is slender and short, and *on* receive the nasal sound of *on* in *wont*.

EXAMPLES.

tion,	{	nous contribuōns, ‡	we contribute
		nous arguōns, ‡	we blame
		nous remuōns, ‡	we move
		nous continuōns, ‡	we continue

11. *Uin* expresses the double sound of *u*, and *in* or *ain*; in which, *u* is slender and short, and *in* receives the nasal sound of *ain*, in the English word *saint*.

EXAMPLES.

uin,	{	quīnquennāl,	quinquennial
		Juīn, ‡	June
		fuīnter, ‡	to run out imperceptibly

12. *Uan* is uttered like *u-an*; in which, *u* is slender and short, and *an* receive the nasal sound of *an* in *want*.

EXAMPLES.

uan, [r]	{	un chas-huān, ‡	an owl
		saluān, ‡	bowing
		muān, ‡	mouling
		continuān, ‡	continuing
		ruān, ‡	winching
		tuān, ‡	killing

[r] For the rules which refer to the substantives ending with *an*, see those on that nasal vowel.

ON *U* (SOUNDED OR SILENT) BETWEEN *G* OR *Q* AND A VOWEL.

The vowel *u*, followed by another vowel, and standing after *g* or *q*, is not usually more sounded in French than in the English words *guest* and *guilt*; it serving only, in both languages, to retain the hard sound of *g*, and to point out that *q* must be articulated like *k*.

GENERAL RULE.

neu,	{	la vigne ^u r,	<i>force</i>
		fougue ^u x,	<i>violent</i>
ui,	{	gui,	<i>the misfeitor</i>
		guiche ^r ,	<i>a wicket</i>
		guide ^r ,	<i>to guide</i>
		guigne,	<i>a sort of cherry</i>
		anguille,	<i>an eel</i>
		guima ^u uve,	<i>a species of mallow</i>
		guise,	<i>fancy</i>
né & uai,	{	guitare,	<i>a guitar</i>
		distingu ^e ,	<i>distinguished</i>
		voguer,	<i>to row a boat</i>
		je distinguai,	<i>I distinguished</i>

EXCEPTIONS.

ui, sounded *u-i*.

aiguille, <i>a needle</i>	Güise, <i>a proper name</i>
aiguillon, <i>the sting of an animal</i>	le Güide, <i>a proper name</i>
Aiguillon, <i>a proper name</i>	ambigüité, <i>ambiguity</i>
aiguïsement, <i>the wetting</i>	contigüité, <i>contiguity</i>

and all their derivatives.

né & uai. (sounded *u-é*)

argüer, [s] <i>to blame</i>	j'argüai, <i>I blamed</i>	argüé, <i>blamed</i>
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[s] The verb *argüer*, placed here on account of its sound, is old, and used only in courts of justice.

net & voit,	{	du drogu ^e , il dist ⁱ ngu ^o it,	drugges he did distinguish
uè,	{	la gu ^e rr ^e , ils v ^o gu ^e rent,	war they rowed
uoi,	{	je nargu ^o is, ils dist ⁱ ngu ^o ient,	I defied they distinguished
ua,	{	il vogu ^a , il dist ⁱ ngu ^a ,	he rowed he distinguished
uâ,	{	nous v ^o gu ^a mes, vous dist ⁱ ngu ^a tes, qu'il dist ⁱ ngu ^a t,	we rowed you distinguished he might distinguish
uon,	{	nous brigu ^o ns, nous dist ⁱ ngu ^o ns,	we sue we distinguish
uin.	{	une gu ⁱ ngu ^e rr ^e , une gu ⁱ mpe,	a house of entertainments a neck handkerchief
uan,	{	fatigu ^a nt, dist ⁱ gu ^a nt,	wearying distinguishing

EXCEPTIONS.

voir. (founded u-e)	uè. (founded u-è)
il argu ^o it, he did blame	ils argu ^e rent, they blamed
uoi. (founded u-è)	
j'argu ^o is, I did blame	ils argu ^o ient, they blamed
ua. (founded u-a)	il argu ^a , he blamed
uâ. (founded u-â)	
nous argu ^a mes, we blamed	qu'il argu ^a t, he might blame
vous argu ^a tes, you blamed	
uon. (founded u-on)	uan. (founded u-an)
nous argu ^o ns, we blame	argu ^a nt, blaming

ON QU ARTICULATED LIKE K BEFORE
U, EU, O, I, E, AND A.

EXAMPLES.

quu,	une piqu <u>u</u> re,	pricking
queu,	une qu <u>e</u> ue,	a tail
qui,	{ qui,	who
	{ éq <u>u</u> ité,	uprightness
qué,	{ une qu <u>e</u> stion,	a question
	{ marqu <u>e</u> ,	marked
qua,	{ qual <u>u</u> ité,	quality
	{ il marqu <u>a</u> ,	he marked
qu'un,	qu'un,	but one
quon,	nous remarqu <u>o</u> ns,	we remark
quin,	quint <u>u</u> l,	hundred-pound weight
quan,	qu <u>a</u> nd,	when

QUI, QUÉ, QUA, QUEN AND QUIN,
ARTICULATED LIKE

CUI, CUÉ, COUA, CUEN.

EXAMPLES.

FRENCH.	PRONOUNCED.	ENGLISH.
à qu <u>i</u> a,	à cu <u>i</u> a,	nonplused
équ <u>i</u> angle,	ecui <u>a</u> ngle,	equiangular
équ <u>i</u> tation,	ecui <u>i</u> tation,	horsemanship
qu <u>e</u> steur,	cue <u>s</u> teur,	a questor
qu <u>e</u> st <u>u</u> re,	cue <u>s</u> t <u>u</u> re,	the office of a questor
équ <u>e</u> stre,	écue <u>s</u> tr <u>e</u> ,	equestrian
liqu <u>e</u> sfaction,	licue <u>s</u> faction,	liquefaction

quinquennāl,	cuincuennal,	<i>quinquennial</i>
quinquennium,	cuincuenniom,	<i>quinquennium</i>
quinquagénāire,	cuincouagénaire,	<i>fifty years old</i>
quinquagéfime,	cuincouagéfime,	<i>quinquagesima</i>

and several other words which are excepted from the first rule, p. 87, and pointed out in the French Academy's dictionary.

OF EU SOUNDED U, AND U SOUNDED O.

The vowel *u*, which always takes a nasal sound when it is joined to *m* or *n* in the same syllable, is (as I have said before) sometimes represented by the vowel *eu*, and sometimes the representative of *eu* and *o*; which the reader will find illustrated in the following lessons: viz.

OF U REPRESENTED BY EU.

The vowel *eu* is the written sound of *u* throughout the verb *avoir* (*to have*), and a few words placed below: viz.

VOWEL.	FRENCH.	PRONOUNCED.	ENGLISH.
eu, (uttered u)	<i>eu</i> ,	<i>u</i> ,	<i>bad</i>
	<i>j'eu</i> ,	<i>j'u</i> ,	<i>I bad</i>
	<i>tu eu</i> ,	<i>tu u</i> ,	<i>thou badst</i>
	<i>il eu</i> , &c.	<i>il u</i> ,	<i>he bad</i>
	<i>eunuque</i> ,	<i>unuque</i> ,	<i>an eunuch</i>
	<i>Eustache</i> ,	<i>ustache</i> ,	<i>a proper name</i>
	<i>gageure</i> ,	<i>gajure</i> ,	<i>a bet</i>

OF U THE REPRESENTATIVE OF O.

In the following words, *um* and *un* are articulated like *on*, wherein *n* takes a soft articulation: viz.

un & um, (uttered on)	<i>Dunkerque</i> ,	<i>Donkerque</i> ,	<i>name of a town</i>
	<i>junte</i> ,	<i>jonte</i> ,	<i>a junto</i>
	<i>rumb</i> ,	<i>rombe</i> ,	<i>a rhumb</i>
	<i>un factum</i> ,	<i>facton</i> ,	<i>a memorial</i>
	<i>umble</i> ,	<i>onble</i> ,	<i>a fish</i>

In the following words, and all the latin ones which are become French (those above excepted), *u*, in *um*, is sounded *o*, and *m* is articulated strongly : viz.

um, (uttered <i>o</i> me)	te deūm,	té déome,	<i>a te-deum</i>
	duūmvir,	duomevir,	<i>duūmvi</i>
	opiūm,	opiome,	<i>opium</i>
	rūm,	rome,	<i>rum</i> [sentence
	dictūm,	dictome,	<i>preparatory to a</i>
	centūmvir,	centomevir,	<i>centumviri</i>
	triūmvir,	triomevir,	<i>a triumvir</i>
	triūmvirat,	triomevira,	<i>a triumvirate</i>

OF *U* THE REPRESENTATIVE OF *EU*.

The vowel *u*, coming before *m* or *n* at the end of a syllable, takes the guttural sound of *eu*, and forms with both a nasal sound, articulated like *eun*.

EXAMPLES.

un & um, (uttered <i>eun</i>)	un tribūn,	eun tribeun,	<i>a tribune</i>
	brūn,	breun,	<i>brown</i>
	aucūn,	aukeun,	<i>any</i>
	qu'un,	keun,	<i>but one</i>
	Verdūn,	Verdeun,	<i>name of a town</i>
	Loudūn,	Loudeun,	<i>name of a town</i>
	parfūm,	parfeun,	<i>perfume</i>
	défūnt,	défeun,	<i>a dead man</i>
	hūmble,	heunble,	<i>humble</i>
	a jeūn,	à jeun,	<i>fasting</i>
	alūn,	aleun,	<i>alum</i>
	lundī,	leundi,	<i>monday</i>
	commūn,	commeun,	<i>common</i>
	nerprūn,	nerpreun,	<i>a shrub</i>
	importūn,	importeun,	<i>troublesome</i>
	un,	eun,	<i>one</i>

OF THE VOWEL OU.

The vowel *ou* is liable to be uttered *full*, as *ou* in *you*, or *fuller*, like *oo* in *fool*; observing that its sound can never be carried to *broadness*. But, as the proper emission of this vowel depends on the consonant, or syllable, by which it is followed, or the mark placed over it, I have introduced in the following lesson, all the finals or marks which are the characteristics of the difference in the utterance of that vowel.

1. *Ou* is emitted like *ou* in *you*, at the end of words, and generally so at the beginning; and the same in the following terminations : viz.

ou.†	
un hibou, <i>an owl</i>	ou, <i>where</i>
un coucou, <i>a cuckoo</i>	un sou, or sol, <i>a French penny</i>
un chou, <i>a cabbage</i>	un matou, <i>a he cat</i>
un clou, <i>a nail</i>	un trou, <i>a hole</i>
un fou, <i>a madman</i>	ouce & ouffe. [t]
un bijou, <i>a jewel</i>	la mouffe, <i>moss</i>
un filou, <i>a sharper</i>	une secouffe, <i>a shake</i>
un genou, <i>a knee</i>	une gouffe, <i>a shell of pease</i>

[t] All substantives ending as the finals marked with a † are of the masculine gender; and those ending as the finals marked with a || are of the feminine gender; except those words placed in the notes.

EXCEPTIONS.

ouce & ouffe, — un pouce, un mouffe (*a cabin boy*).

ouche.	du rouge, <i>paint</i>
la bouche, <i>the mouth</i>	oup.†
une couche, <i>a bed</i>	un loup, <i>a wolf</i>
une touche, <i>a touch</i>	un coup, <i>a blow</i>
oude.	oupe.
la foudé, <i>a plant</i>	une coupe, <i>a cup</i>
elle boude, <i>she looks fullen</i>	de la soupe, <i>soup</i>
ouffe.	de l'étoupe, <i>the coarsest hemp</i>
une touffe, <i>a tuft</i>	our.†
oufle & ouffle.†	l'amour, [u] <i>the god of love</i>
un soufflé, <i>breath</i>	le cours, <i>the course</i>
un écoufle, <i>a kite</i>	un tour, <i>a turner's lathe</i>
ouffre.†	ourbe.
du souffre, <i>sulphur</i>	des tourbes, <i>turfs</i>
un gouffre, <i>an abyss</i>	bourbe, <i>mire</i>
ouge.†	une courbe, <i>a crooked line</i>
un bouge, <i>a small room</i>	

EXCEPTIONS TO THE MASCULINE TERMINATIONS.

oufle, — une pantoufle.

our, — la cour (*court*), une cour (*a yard*), une tour.

EXCEPTIONS TO THE FEMININE TERMINATIONS.

ouche, — un cartouche.

oupe, — un groupe.

oude, — le coude.

[u] *Amour* (*love*), which generally is masculine, sometimes, and chiefly in poetry, is made feminine when it means the love of a man for a woman, or of a woman for a man. *French Acad. Dict.*

N. B. *Amours* in the plural is generally feminine, and never used but to express the passion of love, the object of our love, an amorous intrigue; or sometimes, in a familiar way, made expressive of any passion of our delight. *Ibid.*

ourde.||

une gōurde, *a gourd*
une falourde, *a fagot*

ourse.||

une cōurse, *a race*

une ōurse, *a she bear*

une sōurce, *a source*

ouve.||

une dōuve, *a staff*

une lōuve, *a she wolf*

2. *Ou* is uttered a *little fuller* in the following terminations which end with *e* mute, than in those which end with a consonant: *i. e.* in the former the syllable is drawn a *little longer* than in the latter: *viz.*

oule.||

une bōule, *a bowl*
des cibōules, *cibols*
une hōule, *a surge of the sea*
une fōule, *a crowd*
une pōule, *a hen*

out.†

le bōut, *the end of any thing*

un égōut, *a sink*

un fūrtōut, *a great coat*

oute & outte.||

une redōute, *a redoubt*

une écōute, *a place to listen in*

une gōutte, *a drop*

une rōute, *a way*

une fōute, *a ship's magazine*

Ou in the following words makes its syllable a *little longer* than in the foregoing words, though it must never be carried to broadness: *viz.*

oule.||

une mōule, *a muscle*
il fōule, *he squeezes*

il rōule, *he rolls up*

il écroule, *he shakes down*

soûle, or saouûle, *drunk*

EXCEPTIONS TO THE FEMININE TERMINATIONS.

ouve, — un clouve (*a bird*).

oute, — un doute.

oule, — un moule (*a mould*).

out.†

Août (*founded où*), *August*le coût (*its derivat.*), *cost*le goût (*its derivat.*), *taste*

oute.||

une croûte (*its deriv.*), *a crust*goûter (*its deriv.*), *to taste*une joute, *a tournament*une absoute, *an absolution*une voûte, *a vault*

outre.||

une loutre, *an otter*une poutre, *a beam*

3. *Ou* in the following terminations is always uttered full, and very much like *oo* in the English word *fool*: viz.

oudre.||

la foudre, *a thunderbolt*de la poudre, *powder*

oure.||

de la bourre, *wadding*une goure, *an adulterated drug*une loure, *a musical expression*

oue.||

la boue, *mud*une houe, *a large hoe*une joue, *a cheek*enjouement, *gaiety*la proue, *the prow*une roue, *a wheel*

ouse.||

une arboûse, *the fruit of the strawberry-tree*une pelouse, *a grassplot*une ventouse, *a cupping-glass*

oux.†

des bouts, *ends*des coups, *blows*des choux, *cabbages*des fous, or foux, *fools*des bijoux, *jewels*des loups, *wolves*les genoux, *the knees*des époux, *husbands*

EXCEPTIONS TO THE FEMININE TERMINATIONS.

outre, — un contre, un loutre (*a bat*).

EXCEPTIONS TO THE MASCULINE TERMINATIONS.

oux, — un toux, la Doux (*a river*).

GENERAL RULES, POINTING OUT THE GENDER OF A
NOUN, THE LAST SYLLABLE OF WHICH
HAS *OU* FOR ITS VOWEL.

Nouns ending in *ou*, or *ou* and a final consonant, either articulated or not, are of the masculine gender, if *ou*, or the consonant, is not followed by *e* or *es* mute.

EXAMPLES.

1. Nouns ending in *ou* with and without a mute final consonant.

un hibou, le pouls, un loup, le cou. [v]

2. Nouns ending with *ou* and a final sounded consonant.

du fenouil, un jour, un tambour. [w]

OF PROPER DIPHTHONGS, OR DOUBLE VOW-
ELS, BEGINNING WITH *OU*.

The *primitive double vowels* beginning with *ou*, or *o* uttered like *ou*, are as follows : viz.

oueu, oui, oué, oue, ouè, ouê, oua, oud, ouen, ouon, ouan.

Among these *primitive double vowels*, those underneath have their written utterances as follows : viz.

PRIMITIVES.]

REPRESENTATIVES.

oué, ouai, ouer, oués, ouez, *in verbs.*

oue, ouet, ouoit, ouait.

ouè, oi, *in oir and oire.* [x]

ouê, ouets, ouois, ois, oix, oie, ouais, ouoient.

ouâ, ouas.

ouen, ouin, oin.

[v] For the exceptions to this rule, see those on *oux*, p. 93.

[w] For the exceptions, see those on *our*, p. 91.

[x] See note p, p. 104.

The *primitives* and *representatives* express two distinct sounds, pronounced with the same emission of the voice, and according to the following directions : viz.

1. *Oueur* expresses the double sound of *ou-eur* ; in which, *ou* is sounded much like *oo* in *good*, and *eur* something like *er* in *ber*. [y]

EXAMPLES.

oueu.

un boueu^r, † [z] a scavenger | un joueu^r, † a gamester

2. In *oueux* the vowel *ou* is sounded as in *oueur*, and *eû* in *eux* is broader and longer than *eu* in *eur* ; expressing a sound which must be heard, as it cannot be compared.

EXAMPLES.

oueû.

boueû^x, † muddy | noueû^x, † knotty

3. In *oui* the vowel *ou* is sounded as in *oueux*, and *i* much like *e* in English ; *oui* expressing a double sound very much like *we*.

EXAMPLES.

oui.

oui, yes	une réjouissance, † festivity
oui, † heard	un loui ^s , † a louisdore
ébloui, † dazzled	un évanouissement, † a swoon
une fouine, † a polecat	roui ^r , † to taint

[y] See *eur* hereafter, for the gender of nouns with that termination.

[z] In all the words marked with a †, the diphthong makes two distinct syllables in poetry

4. The above diphthong ceases to express a double sound when it is followed by *l* or *ll*; in which case *ou* is uttered as above, and the sound of *i* is lost; it serving only to give *l*, or *ll* the liquid sound mentioned in page 40.

EXAMPLES.

ouil & ouille.

mouill^{er}, to wet
du bouillⁱ, boiled meat
une dépouill^e, spoil
fouill^{er}, to dig up
des andouill^{es}, chitterlings

la patrouill^e, patrol
du fenouillⁱ, fennel
une grenouill^e, a frog
rouill^é, rusty

5. In *oué*, *ouer*, *ouai*, *oués*, and *ouez*, in verbs, the vowel *ou* is sounded as above; and *é*, *er*, *ai*, *és*, and *ez*, are sounded alike, as *a* in *face*.

EXAMPLES.

oué, and its representatives.

voué,† devoted
joué,† to play
je jouai,† I played
doué,† endowed

vous louez,† you praise
noué,† tied
roué,† to tire
je secouai,† I shook

6. In *ouet*, *ouoit*, and *ouait*, the vowel *ou* is sounded as in *oué*; and *et*, *oit*, or *ait*, very much like *e* in *fed*. In *ouette* and *ouaite*, *et* and *ait* are articulated something like *et* in *met*.

EXAMPLES.

ouer & ouoit. [a]

un fouet,† a whip
un jouet,† a toy
il jouoit,† he sported
un foubait,† a wish
il douoit,† he jointured

il lonoit,† he praised
il nouoit,† he tied
un rouoit,† they were breaking
on the wheel
un rouet,† a spinning wheel

[a] See *e* hereafter, for the gender of nouns ending with the sound of that vowel.

ouette & ouelle.

une mouette,† a water hen	une alouette,† a lark
il fouette,† he lashes	une rouëlle,† a slice of meat
ils souhaitent,† they wish	une couette,† a featherbed

7. In *oua*, *ou* assumes the sound of *oo* in *good*, and *a* keeps its primitive open sound, both being expressed by one and the same emission of the voice.

EXAMPLES.

oua. [b]

il avoua,† he owned	louable,† laudable
une fouace,† a bun	il noua,† he tied
la douane,† the custom house	le rouage,† the wheelwork
touage,† a towing	

8. *Ouâ* is uttered as above, except that *a* assumes its broad sound; therefore *ouâ* is sounded something like *wa* in *water*.

EXAMPLES.

ouâ.

tu avouâs,† thou ownest	vous louâtes,† you praised [c]
nous jouâmes,† we placed	

OF THE DOUBLE VOWEL *oi*,

Sounded *oue* (e acutely open), *ouè* (e open), and *ouê* (e broad).

The true utterance of the double vowel *oi* (placed here because *o* in *oi* generally assumes the emission of slender *ou*) cannot without difficulty be obtained by foreigners, for want

[b] In the following words, *ua* assumes the double sound of *oua*: viz.
linguale, la Guadeloupe, la guadiane.

[c] For *ouin*, *oin*, *ouon*, *ouan*, and *ouen*, See p. 103-4.

of being properly pointed out. — Among all the grammarians who have treated of this diphthong, none of them have earnestly thought, that they were writing for people born out of France ; which, we may suppose, has hindered them from laying before us plainer instructions on its nature, its relation of sound with other vowels, and the true difference between those it is liable to assume. The late, and justly celebrated, Mr. DUGLOS (for several years Secretary to the French Academy) has indeed done it, but in such a concise manner, that, though the utterance of this double vowel may, by it, be easily acquired by the French, it cannot by the English. — I will endeavor in the following rules to illustrate his ideas on the subject, and establish a kind of standard which may direct the reader in this emission, after I have given directions to find out the gender of substantives ending with the sound of the double vowel *oi*.

GENERAL RULES, POINTING OUT THE GENDER OF A
NOUN WHICH HAS *OI* (SOUNDED AS ABOVE) FOR
THE VOWEL OF ITS LAST SYLLABLE.

Substantives are of the masculine gender when they end with the double vowel *oi* without any consonant after it ; or *oi* followed by one or two final consonants, either articulated or not, provided *oi*, or the consonants, be not followed by *e* not accented.

EXAMPLES.

1. Substantives ending in *oi*, with and without final mute consonants.

un_envoi, du bois, un_poids. [d]

2. Substantives ending in *oi* and a final sounded consonant.

le poil, l'espoir, un froitoir. [e]

[d] EXCEPT, — de la poix, la voix, la foi, une fois, une noix, la paroi
(an old word meaning a partition wall), une croix, la loi.

[e] EXCEPT, — la foie.

OI AND OIR.

1. The double vowel *oi* is sounded like *oue* in *ouet*, or *ouoi* in *ouoit*, whenever they make a part of a final syllable, whether followed or not by *f*, *gt*, *d*, or *t*; or even in the middle of words before a sounded syllable.

EXAMPLES.

m. moi, [f] <i>I, or me</i> la moisson, <i>harvest</i>	soigner, <i>to take care of</i> la soif, <i>thirst</i>
b. il boit, <i>he drinks</i> la boisson, <i>drink</i>	d. il doit, <i>he owes</i> un doigt, <i>a finger</i> le droit, <i>the right</i> doigtier, <i>a finger-stall</i>
p. poivr��, <i>peppered</i> poisson, <i>fish</i>	t. toi, <i>thee</i> une toilette, <i>a toilet</i> une toit, <i>a roof</i> un d��troit, <i>streights</i>
v. un envoi, [g] <i>a sending</i> il voit, <i>he sees</i>	l. la loi, <i>the law</i>
f. la foi, <i>faith</i> l'effroi, <i>terror</i> le froid, <i>cold</i> la froideur, <i>reservedness</i>	r. le roi, <i>the king</i> q.c. pourquoi, <i>why</i> il croit, <i>he believes</i>
f. foi, <i>one's self</i> il re��oit, <i>he receives</i>	

2. In the following terminations, *oue* in verbs, and *oi* in nouns are sounded very much alike; except that the latter requires in its utterance a greater opening of the mouth than

[f] For an exception to this rule, see *oi*, p. 25 and 27.

[g] For the gender of substantives ending with the sound of *oi*, see the rule in p. 98.

the former: however, both express a sound something like *where* in English. — See note *p*, p. 104.

EXAMPLES.

m. un f ^{er} m ^{oir} , [b] a <i>clasp</i>	d. un boudoir, a <i>closet</i>
de la m ^{oir} e, [i] <i>mobair</i>	ils dou ^{er} ent, * <i>they jointured</i>
b. un d ^{er} boir, <i>ill after-taste</i>	une lardoir, a <i>larding pin</i>
p. l' ^{er} poir, <i>hope</i>	t. un montoir, a <i>jossing block</i>
une p ^{oir} e, a <i>pear</i>	ils tou ^{er} ent, * <i>they bedged</i>
v. un lavoir, [k] a <i>lever</i>	une h ^{is} toire, a <i>story</i>
ils vou ^{er} ent, * <i>they devoted</i>	l. un couloir, a <i>milk strainer</i>
de l' ^{iv} oire, <i>ivory</i>	ils lou ^{er} ent, * <i>they praised</i>
f. une f ^{oir} e, a <i>fair</i>	la loir, a <i>river</i>
g. un bougeoir, a <i>candlestick</i>	n. noir, [i] <i>black</i>
bard. une mangeoir, a <i>manger</i>	ils nou ^{er} ent, * <i>they tied</i>
ch. un mouchoir, [i] a <i>band-</i>	noir, [i] <i>black</i>
<i>kerchief</i>	r. un tirroir, [i] a <i>drawer</i>
la machoir, <i>the jawbone</i>	ill. un tailloir, a <i>trencher</i>
s. le soir, <i>the evening</i>	une bouilloir, a <i>kettle</i>
un p ^{er} çoir, a <i>piercer</i>	gn. un peignoir, <i>combing cloth</i>
une balançoire, a <i>seesaw</i>	un baignoir, <i>bathing tub</i>

[b] Substantives ending in *oir* are of the masculine gender.

[i] Substantives ending in *oire* are feminine, except the following: viz.
— un grimoire, un ciboire, un déboire, un accessoire, un dimissoire, un
suspensoire, un audiroire, un oratoire, un laboratoire, un observatoire, un
promontoire, un réfectoire, un répertoire, un requissioire, un territoire,
un vésicatoire, un consistoire, le prétoire, dépilatoire, un monitoire, le
purgatoire.

[k] See note *p*, p. 104.

ouê, and its representatives.

3. In *ouê* and its representatives in sound, — viz. *ouets*, *ouois*, *ois*, *oix*, *oie*, *ouoient* — the vowel *o*, in *ois*, *oix*, and *oie*, is sounded like *ou*, in *ouets*, *ouois*, and *ouoient*; and the vowels coming after *o* and *ou* assume, in those words which are distinguished by having a *z* after them, a sound drawing a little upon that of *a*. — See note *p*, p. 104.

EXAMPLES.

m. du chamois, [1] <i>shamoy</i>	une framboise, <i>a raspberry</i>
un mois, ² <i>a month</i>	p. des pois, ² <i>peas</i>
de l'armoise, <i>mugwort</i>	un poids, ² <i>a weight</i>
b. une boîte, <i>a box</i>	de la poix, ¹ <i>pitch</i>
du bois, ² <i>wood</i>	ils emploient, <i>they em-</i>
de la boiserie, <i>wainscot</i>	<i>ploy</i>
aboiement, <i>barking</i>	une proie, [m] <i>a prey</i>

[1] In the following proper names *oi* take the same sound as *ois*, in *mois*, &c. viz. — l'Angoumois, le Condomois, un Rémois, un Siamois, Dubois, Mirrefois, la Savoie, un Gênois, un Liégeois, un Albigeois, le Blésois, un Hessois, le Bazadois, un Suédois, le Vermandois, l'Artois, un Crétois, un Comtois, un Gantois, un Brussellois, un Gaulois, un Gallois, Rbételois, Valois, Rochelois, Beaujolois, l'Agénois, un Arragonois, un Chinois, un Champénois, un Danois, Dunois, Gatinois, un Génois, un Cartbaginois, un Hibernois, un Japonois, le Modénois, un Crémontois, Valentinois, un Bayarois, le Barrois, un Navarrois, un Iroquois, un Marquois, François (*Francis*), un Franc-Comtois, un Hongrois, un Vaudois, un Piémontois, — and all names of towns in France ending in *oi*, *oie*, *ois*, or *oix*.

[m] All substantives ending as those with the || are of the feminine gender, except those words which are placed in the notes.

EXCEPTIONS.

oie, — le foie.

oile, — un voile (*a veil*).

v.	une voil ^e , a sail une voil ^e , 1 a way d ^e s voil ^x ,1 voices ils envoient, they send		de la foil ^e , 1 silk qu'ils soient, let them be
f.	une foil ^e , once l ^e s froil ^s , the cold le foil ^e , the liver des fouet ^s ,* whips	d.	l ^e s doigt ^s , the fingers ondoil ^e ment, baptism une ardoil ^e , a slate
g. bard.	je jouoil ^s ,* I did play un bourgeois, a citizen la joil ^e , 1 joy d ^e s jouet ^s ,* toys une villagoil ^e , a country woman	t.	un patoil ^s , country talk d ^e s toit ^s , roofs tutoil ^e ment, a tbowing une toil ^e , a fathom
ch.	un anchoil ^s , an anchovy faire choil ^x ,1 to choose ils échouoient ^s ,* they did run aground	l.	l ^e s loil ^s , or loil ^x , the laws ils louoient ^s ,* they praised
s.	foil ^s , be thou François, Francis	n.	un minoil ^s , a face une noil ^x ,2 a walnut il se noil ^e , he is drowning ils se noient, they are drowning
		r.	les roil ^s , the kings une courroil ^e , a strap
		q.	un carquoil ^s , [s] a quiver une turquoil ^e , a turkois

4. In *oy*, when they precede a vowel in the middle of a word, *y* stands for two *i*'s; the first going to *o* (sounded *ou*) to form with it the double sound of *oué*; and the latter *i* joining its following vowel, and expressing a slender liquid sound much like *y* in *you*.

[s] See p. 98 for the gender of nouns ending with the sound of *oi*.

EXAMPLES.

oy.

un moyē, <i>a means</i>	un doyē, <i>a dean</i>
aboyer, <i>to bark</i>	pitoyable, <i>pitiful</i>
un voyāge, <i>a voyage</i>	loyal, <i>loyal</i>
dēs joyāux, <i>jewels</i>	un noyer, <i>a walnuttree</i>
s'asfoyant, <i>setting</i>	royal, <i>royal</i>

5. *Ouin* and *oin* express the same double sounds : which are those of *oo* in *good*, and *ain* in *saint*.

EXAMPLES.

ouin & oin. [a]

oint, <i>anointed</i>	du foïn, <i>hay</i>
St. Ouē, <i>the name of a place</i>	joindre, <i>to join</i>
moindre, <i>less</i>	du bējōin, <i>a sort of gum</i>
un témoin, <i>a witness</i>	un mārfoiïn, <i>a porpoise</i>
un babouïn, <i>a baboon</i>	foïn, <i>care</i>
poindre, <i>to peep</i>	loïn, <i>far</i>
point, <i>a point</i>	un Maloïn, <i>a native of St. Malo</i>
un chafouïn, <i>a lean, ugly man</i>	baragouïn, <i>gibberish</i>

6. *Ouon* is uttered something like *won* in *wont*.

EXAMPLES.

ouon.

nous avouons, † <i>we own</i>	nous louons, † <i>we praise</i>
nous jouons, † <i>we play</i>	nous nouons, † <i>we tie</i>
nous douons, † <i>we jointure</i>	nous secouons, † <i>we shake</i>

7. *Ouan* and *ouen* (which generally assume the same utterance) are sounded much like *wan* in *want*.

[o] Nouns ending with the sound of *in* are of the masculine gender.

EXAMPLES

ouan & ouen.

dév <u>uan</u> , ‡	devoting	rou <u>an</u> , ‡	roan
en jou <u>an</u> , ‡	playing	Ecou <u>an</u> , ‡	the name of a castle
en lou <u>an</u> , ‡	praising	Rou <u>en</u> , ‡	a city in Norman-
en nou <u>an</u> , ‡	knitting		dy. [p]

[p] The reader has seen, in the examples given above, that, in the double vowel *oi*, *o* assumes the utterance of *ou*; and *i* is, in the first example, the representative in sound of *e* acutely open; in the second, that of *e* open; in the third, that of *e* broad: but, however plain these rules may be, as I write for foreigners, they must be wanted against the inconsistencies which have crept into the fashionable world.

It must therefore be observed, that in those terminations which have a *r* after them, we are directed, by modern grammarians, to sound *oi* as if it were spelt *oua*; and like *ouâ* in those with a *2*. This utterance, which I should call absurd if it were not backed by the *best of authorities*, and the most attended to, *FASHION*, will appear truly ridiculous when we have traced it to its origin.

Whoever has travelled in France knows, that in some of its provinces the lowest sort of people articulate the double vowel *oi* as if it were spelt *oua* or *ouâ*; articulating *pois* and *poids*, *pouâ*; &c. In course of time this utterance, having made its way to the capital, and there obtaining the sanction of the *beaux* and *belles*, was introduced and well received, on account of its novelty, in polite circles; where it became so indisputably fashionable, that I should have thought myself guilty of a breach of good manners, had I not mentioned it in my lessons. But, at the same time that, to comply with fashion, I take notice of this unaccountable caprice of the introducers of this most unaccountable pronunciation, I cannot help wishing, that, instead of bestowing the broad utterance of *ouâ* on a few terminations only, they had made the same sound common to all the words ending with the double vowel *oi* followed by a consonant, or *e* mute. This would not only have made its utterance easier for the French, but attainable for foreigners; who, and not without reason, are surprised to find themselves directed to sound *chamois*, *chamouais*; and *mois*, *mouâ*; &c. and at a loss how to pronounce the last syllable of *fiamois*, &c. because they have been left without any directions about it, as well as for the articulation of all the syllables which are liable to be dependant on the caprices of fashion.

OF THE VOWEL *E*.

The reader has already seen, p. 4 and 5, that the vowel *e* expresses in French five different sounds, under the figures of *e*, *é*, *è*, and *ê*. The first, which is the object of the following instructions, is certainly one of the greatest difficulties which foreigners meet with in learning to read the French language; because it is liable to such a variety of contractions, that sometimes it is to remain absolutely silent, sometimes to assume a guttural sound, and often it is the representative of some of the other *e*'s. [9] From the variety of sounds assumed by this vowel, it follows, that, when it is thought, from the mistaken method generally put in practice, it is next to an impossibility for a learner to know, to a certainty, when and where those contractions are to take place, a course of time is employed in the imperfect acquirement of that knowledge; which time is, in the end, almost entirely lost; nothing being more uncertain than the duration of an acquisition grounded on oral instruction alone. This just remark, and the disagreeable consequences which may issue from its object, have determined me to endeavor to prevent them, by pointing out, in as plain and concise a manner as possible, the utterance and nonutterance of this *e* unaccented; and to establish the true theory of the variety of its contractions. But as this, like other things merely organical, may be ranked among those which affect the mind so little, that they cannot be acquired by theory alone, I must

[9] The utterance of the other *e*'s are treated of hereafter, under their proper heads, in the same order they are placed in the table of vowels.

recommend to those who are desirous of being thoroughly acquainted with this intricate part of the utterance of the French language, to practice upon the following rules with a native of France, as the surest and, indeed, only means of obtaining their aim; and to know —

WHEN AND WHERE AN *E* NOT ACCENTED IS *ABSOLUTELY SILENT.*

1. When an *e* not accented stands at the end of words, preceded either by a consonant, or *é*, *i*, or *u* (*éc*, *ie*, *ue*); or followed by an *s* in words (*es*), or *nt* in verbs (*ent*); *e*, *es*, or *ent*, are not more sounded than the *e* in the English word *horse*; as they perform no other duty than to cause the foregoing vowel to be uttered fuller, or the consonant to be articulated strongly.

EXAMPLES.

E standing by itself at the end of words, or followed by a final *s* or *nt*.

une robe, [r]	a gown	mondes,	worlds
une offense,	an offence	ils dérobent,	they steal
le monde,	the world	ils offensent,	they offend
des robes,	gowns	ils émondent,	they prune trees
des offenses,	offences		

E preceded by *é*, *i*, or *u*, standing by itself at the end of words, or followed by *s*, or *nt*: viz.

éc, *és*, *éent*, *ie*, *ies*, *ient* [*s*], *ue*, *ues*, *uent*, *üe*, *ües*, *üent*.

[*r*] The greater part of the substantives ending with *e* mute are feminine; but there are many exceptions to this rule, which are all placed under their proper heads in the course of this book.

[*s*] The exceptions to this rule on final *ent* are placed hereafter.

sacrée, <i>sacred</i>	imbues, <i>imbued</i>
une tragédie, <i>a tragedy</i>	aigües, <i>acute</i>
bue, <i>drank</i>	ils créent, <i>they created</i>
de la cigüe, [t] <i>hemlock</i>	ils étudient, <i>they study</i>
consacrées, <i>devoted</i>	ils attribuent, <i>they attribute</i>
dés comédies, <i>comedies</i>	ils arguent, <i>they argue</i>

2. An *e* not accented is mute when it comes in the middle of words; or when it is at the end of the penultima of a word not followed by a syllable ending with another mute *e*, or *es* or *ent* in verbs.

EXAMPLES.

E unaccented and mute in the middle of words.

un éperonnier, <i>a spur maker</i>	de la mousseline, <i>muslin</i>
développer, <i>to unwrap</i>	dés cadenettes, <i>queens of a wig</i>
une cafetière, <i>a coffee pot</i>	un panneton, <i>a key-bit</i>
l'échevinage, <i>the office of an</i> <i>alderman</i>	une jarretière, <i>a garter</i>
	une bague naïve, <i>a bladder net</i>

E not accented at the end of the penultima of a word.

amener, <i>to bring</i>	doucement, <i>gently</i>
biberon, [u] <i>a toper</i>	passereau, <i>a sparrow</i>
brièveté, [v] <i>shortness</i>	chauderon, <i>a caldron</i>
chauffière, <i>a foot-stove</i>	bonnêteté, <i>honesty</i>
sagement, <i>wisely</i>	soulever, <i>to lift up</i>
acheter, <i>to buy</i>	dureté, <i>hardness</i>

[t] For the utterance of *ue* after *g* or *q*, see the 85th and following pages.

[a] Nouns ending with the sound of the nasal *an* not preceded by *i*, are generally masculine. — See the lessons on that sound.

[u] Nouns ending with the sound of acute *e* are generally masculine, except final *ie* or *tie*. — See the lessons on that vowel.

E not accented ending the penultima of future and conditional tenses of verbs.

nous aimer ^{ons} , we will love	nous ot ^{erions} , we would take
ils tamber ^{oient} , they would fall	away
ils frapper ^{ont} , they will strike	il reculer ^a , he will put off
vous trouver ^{iez} , you would find	je donner ^{ois} , I would give
tu juger ^{as} , thou wilt judge	vous ordonner ^{ez} , you will order
il passer ^{oit} , he would pass	tu parer ^{ois} , [w] thou wouldst
je céder ^{ai} , I will yield	parry

3. An *e* not accented is to remain silent when it comes between *g* and *a*, *o*, or *oi*, in verbs ending their infinitive mood in *ger*; and in a few words noticed in the course of this work; as this *e* performs no other duty than that of softening the articulation of *g*, which otherwise should be hard.

EXAMPLES.

jauge ^{age} , gauging	il ronge ^{oir} , he gnawed
je mange ^{ois} , I did eat	un geol ^{ier} , a gaoler
jug ^{ant} , judging	ils song ^{oient} , they imagined

E NOT ACCENTED IN MONOSYLLABLES.

French monosyllables ending with an *e* not accented are nine in number: viz.

me, je, se, ce, de, te, le, ne, que,

the last of which helps to form several conjunctions; as

quoique, *although* | avantque, *before that, &c.*

[70] EXCEPTIONS TO RULE 2.

When an *e* not accented comes in the middle of a word after two inseparable consonants, as *bl*, *br*, *cl*, *pr*, &c. — as, for example, in *doublement*, *acrélé*, *je sarclerai*, *j'apprenois*, *tu poudrerois*, &c. — it assumes a slender guttural sound, drawing a little upon *e* in *ber*, but by no means so strong.

Of the grammarians who have written on French sounds, most of them seem to have been afraid of entering too deeply into the subject of the articulation of the monosyllables ending with an *e* not accented. Others have given, for a fundamental rule, — that, when two of those monosyllables meet together, preceded by a vowel sounded, it is almost indifferent whether we suppress the *e* of the first or the second; and, if three or four, that the *e* of every second monosyllable must become silent. — This rule may, indeed, prove good in some cases; but, as we shall see hereafter, it cannot be established as a certain standard: because, if we were in the former case to suppress indifferently the *e* of the first or second monosyllable, and in the latter, to observe that formal, though recommended, exactness in the clipping of the *e*'s, we should often utter sounds as unpleasing to the ear as a dissonance in music; and, besides, turn the pleasing freedom, which is the characteristic of the French language, into a disgusting stiffness; destroy that peculiar harmony adapted to French conversation; and substitute in its place a cacophony, which, as the Abbé D'OLIVET says, in his excellent treatise on French prosody, is worse than an irregularity. Now, if we admit of that unquestionable authority, we shall find, that, as no irregularity can be made liable to the power of a general rule, a foreigner cannot entirely depend on those pointed out by modern grammarians, and mentioned above: but, as the proper or improper utterance of this *e* in monosyllables characterise, in part, a due pronunciation and the gentlemen, or a vicious one and the low-bred and ignorant; and, besides, that it is next to an impossibility for a learner to make out a French conversation if he were not told when and where this vowel must be uttered or clipped, I thought it of the greatest moment to lay down rules for him to practise on. In the mean time, as to enter minutely into this intricate subject would fill a whole volume, I must conclude by saying, that the surest guides foreigners can have for the attainment of the proper articulation of French monosyllables ending with an *e* not accented are, a good ear, a qualified teacher, and

such hints as they will receive from the following rules and examples : [x] viz.

RULE I.

ONE MONOSYLLABLE.

When a monosyllable, ending with an *e* not accented, comes in a sentence before a word *the first syllable of which does not end with another e unaccented*, its *e* is generally dropt in conversation, or when reading in a familiar style : it is likewise generally dropt when the monosyllable is preceded by a word ending with a sounded vowel, a diphthong, or a nasal ; and, indeed, as often as we can, with propriety, we make an unaccented *e* silent.

EXAMPLES.

Si je l'avois prévu.	<i>If I had foreseen it.</i>
Donnez moi ce bâton.	<i>Give me that stick.</i>
Une maison de bois.	<i>A wooden house.</i>

[x] *E* mute being, in part, the subject of this lesson, I thought it the properest place to acquaint the learner, that, as no consonant can be articulated without a vowel, whenever two *separable* consonants, as *rc*, *rm*, *rpr*, *sq*, *ß*, &c. occur in a word, an *e* not accented (on which the first of the two consonants sounds) is not only slightly heard in the articulation of the first consonant, but is also supposed to form with it a physical syllable : therefore we articulate *il forma* (*be formed*), as if it were spelt *il forema* ; gliding with such rapidity over the *e* supposed to be between the *r* and *m*, that, though the imaginary syllable be distinguished by the ear, the *e* fulfils no other duty than that of *e* mute.

EXAMPLES.

armement, <i>armament</i>	} sounded as if spelt {	armement
surpris, <i>surprised</i>		surpris
estime, <i>esteem</i>		estime

An *r* being sounded in French as if an *e* was placed after it, and in English, on the contrary, as if the *e* was placed before, not only causes the former to be articulated more strongly than the latter, but makes its syllable longer : which I have pointed out by placing this mark (·) over all such syllables throughout this book.

But when such a monosyllable is preceded by a word ending with *e*, *es*, or *ent*, mute; or followed by another word beginning with a syllable the last letter of which is an *e* not accented; the *e* of the monosyllable assumes a slender guttural sound, bordering on *e* in *her*, though by no means so strong.

EXAMPLES.

Donne le moi.	<i>Give it to me.</i>
Les personnes que vous voyez.	<i>The people you see.</i>
Ils parlent de vous.	<i>They are speaking of you.</i>
Le lever de la lune.	<i>The rising of the moon.</i>

And, also, when such a monosyllable, or a word the first syllable of which ends with an *e* not accented (which, as to its articulation, must be considered as a monosyllable), comes after another word, the final letter of which is either *c*, *f*, *l*, or *r*, [*y*] the *e* of the monosyllable, or syllable, assumes the slender guttural sound mentioned above.

EXAMPLES.

Avec le tems.	<i>In time.</i>
Un chef de parti.	<i>A ring-leader.</i>
L'animal le plus stupide.	<i>The most stupid animal.</i>
L'art le plus utile.	<i>The most useful art.</i>
Le fer devint malléable.	<i>Iron was made malleable.</i>

And again, when such a monosyllable comes at the beginning of a sentence before a syllable not ending with *e* mute, it assumes the above guttural sound. [*z*]

[*y*] This rule cannot take place when *r* belongs to the infinitive mood in *er*, or a polysyllable ending with *er* or *ier*, as there the *r* is mute.

[*z*] Though often, in the hurry of conversation, the *e* of those monosyllables is clipt by many people, who wrongly say in such a case, *J'ai vu le roi*, *qu'voulez*, *m'parle*, &c. which cannot properly be said but in conversation, and when the monosyllables *le*, *me*, &c. are preceded by a sounded vowel: as — *J'ai vu le roi*. &c.

EXAMPLES.

Le roi le m̃andā. *The king sent for him.*

Que voulēz vōs ? *What do you want ?*

Me parle-t-on ? *Do they speak to me ?*

RULE II.

When two or more of those monosyllables come together in a sentence, the *e* of every first and third, or second and fourth, &c. is to remain silent. But if my readers aim at the delivery of harmonious and well-connected sounds, as agreeable to the ear as the sentence they help to form must be to the mind, their best guide will be always to consult the former, after they have, with an able teacher, minutely and attentively examined the following examples: viz.

TWO MONOSYLLABLES.

Cela ne me paroît pas bon. *This does not appear to me to be good.*

Je ne fais pas ce que vous dites. *I do not know what you say.*

But never say, — Je ne fais pas ce que vous dites.

Il est aisé de se méconnoître. *It is easy to forget one's-self.*

THREE MONOSYLLABLES.

Je ne le veux pas. *I will not have it so.*

But not — Je ne le veux pas.

Qu'est-ce que me disoit votre frère ? *What was your brother saying to me*

But never say — Qu'est-ce que me disoit votre frère ?

FOUR MONOSYLLABLES.

Pensez vous que je ne le sache pas ? *Do you think I do not know it ?*

But avoid saying — Pensez vous que je ne le sache pas ?

Quelque raisonnable que soit *However just my demand may*
 ce que je demande, ne me le *be, do not grant it to me till*
 promettez pas, que je ne *I deserve it.*
 l'aie mérité.

We may also say — que je ne l'aie, &c.

FIVE MONOSYLLABLES.

'A moins que je ne le devine. *Unless I guess at it.*

But avoid saying — 'A moins que je ne le devine.

Il est sûr que je ne me le persuaderai jamais. *It is certain that I will never*
believe it.

We may also say, in the hurry of conversation — Il est sûr
que je ne me le persuaderai jamais.

But never (though it is very common in England and the
southern parts of France) make all the e's assume a guttural
sound — Il est sûr que je ne me le persuaderai jamais.

WHEN AND WHERE AN E NOT ACCENTED
ASSUMES A GUTTURAL SOUND.

In words beginning with *de* or *re* the *e* is generally either guttural or silent, according to the following rules : viz.

1. *E* assumes a guttural sound when it is preceded by a word ending with *e*, *es*, or *ent*, mute.

EXAMPLES.

Elle demeure à Paris.	<i>She lives in Paris.</i>
Voilà de belles demoiselles.	<i>There are fine ladies.</i>
Qu'ils viennent demain.	<i>Let them come to-morrow.</i>
Ils vinrent remercier le roi.	<i>They came and returned thanks</i> <i>to the king.</i>
une rebuffade, <i>a rebuff</i>	<i>elles regardent, they look</i>

2. This *e* remains silent when its syllable comes after a founded vowel, or a monosyllable the *e* of which takes a guttural sound.

EXAMPLES.

Mãrchẽz deſſũs.	<i>Walk upon it.</i>
La pũrte de devãnt.	<i>The fore door.</i>
C'ẽß mon deũoir.	<i>It is my duty.</i>
Un fin renãrd.	<i>A cunning fox.</i>
Un beãu relief.	<i>A fine relieveo.</i>

WHEN AND WHERE AN *E* NOT ACCENTED ASSUMES THE SOUND OF *E ACUTE*.

An *e* not accented assumes the sound of *é acute*; which is very nearly that of *a* in the English word *lady*.

1. When, at the beginning of words, it either makes a syllable by itself, or with its following consonant, *m*, *n*, and *r* excepted.

EXAMPLES.

un_ẽtat, *a kingdom* | ẽstime, *esteemed* | eclãt, *pomp*

2. When, in the middle of words, this *e* not accented comes before two partable consonants, with the first of which it makes a syllable; or two consonants founded like a single one, and followed or not by an articulated syllable: — *m*, *n*, and *r* are excepted from this rule.

EXAMPLES.

bẽstiaũx, <i>cattle</i>	nextetẽ, <i>cleannefs</i>
appellẽ, <i>called</i>	fiẽgmatique, <i>pblegmatic</i>
exceptẽ, <i>except</i>	acceſſiũ, <i>acceſſion</i>

3. An *e* not accented assumes the sound of *é* at the end of the infinitive mood ending in *er*, in the last syllables of sub-

stantives ending in *er*, *ier*, or *ez*, and in the second person plural of verbs ending in *ez*.

EXAMPLES.

tomb̄er, <i>to fall.</i>	le nez̄, <i>the nose</i>
un boul̄anger, <i>a baker.</i>	vous aũrez̄, <i>you shall have it</i>
un cour̄ier, <i>an express</i>	donnez̄, <i>give</i>

WHEN AND WHERE AN *E* NOT ACCENTED ASSUMES THE SOUND OF *E ACUTELY OPEN*.

1. An *e* not accented assumes the sound of *e* acutely open (nearly that of *e* in *fed*) whenever it stands at the end of the penultima of a word, followed by a consonant (*r*, *z*, and *s* sounded like *z*, excepted) or *e* or *es* mute. [*a*]

EXAMPLES.

un rem̄ede, <i>a remedy</i>	une com̄ète, <i>a comet</i>
de l'ēb̄ene, <i>ebony</i>	la gl̄ebe, <i>the soil</i>
une pīèce, <i>a piece</i>	une prom̄esse, <i>a promise</i>

2. An *e* not accented assumes the same sound when, at the end of words, it is followed by a single consonant articulated or not : — *r*, *z*, and *s* sounded like *z*, excepted.

EXAMPLES.

un app̄el, <i>a challenge</i>	un mul̄et, <i>a mule</i>
un ch̄ef, <i>a chief</i>	un proj̄et, <i>a project</i>
à f̄ec, <i>dried up</i>	Calēb, <i>a proper name</i>

[*a*] The words *college*, *collègue*, *liège*, *piège*, *priviège*, and *siège*, are excepted from this rule, the *e* of their penultima being marked with an acute in the dictionary of the French Academy.

3. *E* also receives the same utterance at the end of the penultima of words ending in *ette*, or *elle*; in which, *e* is sounded much like *e* in *met* and *bell*.

EXAMPLES.

une allumette, a match	il appelle, he calls
une chandelle, a candle	cet, cete, [b] this or that
une mouette, a water-ben	une nouvelle, news

4. An *e* not accented assumes the same sound,— 1. In the last syllable of words ending in *ien*, as *comédien* (a player); and its feminine, *comédienne*: — 2. In the final of those names of nations ending in *éen*, m. *éenne*, f. — 3. In verbs ending their infinitive mood in *tenir*, and *venir*.

EXAMPLES.

le mien, or la mienne, mine	un Européen, or Européenne,
ancien, or ancienne, ancient	an European
ils viennent, they come	je tiens, I hold

5. In those verbs ending their infinitive mood in *eler*, *eter*, *emer*, *ener*, *ever*, or *eser*, this first *e* (which, there, is either silent or guttural) assumes the sound of *e* acutely open whenever it becomes the penultima, or even the antepenultima, of such tenses of the same verbs, wherein two *e*'s not accented

[b] As the English reader would be at a loss in hearing the French articulate these pronouns, he must be told, that, whenever *ce*, *cet*, or *cette*, occur in conversation, they are, by an unaccountable contraction, generally pronounced as follows:

ce papier, this paper	} pronounced as if spelt {	s'papier
cet homme, that man		st homme
cette femme, that woman		ste femme

are parted by a single consonant, or two articulated like one; as, *je celerai, il renouvellera, &c.* [c]

EXAMPLES.

Infinitive moods; in which the first *e* assumes either a mute or guttural sound.

celer, to conceal

peler, to peel

dégeler, to thaw

acheter, to buy

semer, to sow

achever, to finish

amener, to bring

peser, to weigh

Tenses; in which the first unaccented *e* assumes the sound of *e* acutely open.

je cele, I conceal

tu peles, thou peelest

il dégele, it thaws

ils achètent, they buy

j'achèterai, I will buy

tu sèmeras, thou wilt sow

il achèvera, he will finish

j'amènerais, I would bring

tu pèserais, thou wouldst weigh

WHEN AND WHERE AN *E* NOT ACCENTED ASSUMES THE SOUND OF *E* OPEN.

1. An unaccented *e* assumes the slenderest sound of *e* open when, in the middle of words, it is followed by an *r*, with which it is to be sounded.

EXAMPLES.

un merlan, a whiting | *du vernis*, varnish

[c] This rule takes place because, in French, when two syllables ending with an *e* not accented come close together in the same word, these *e*'s cannot be both guttural or mute; nor can we make one assume a guttural sound and the other remain silent (except in some of those words beginning with *de, re, entre, or contre*; as, for example, *devenir, or devenir; redevenir, &c. entretenir, &c. contrevenir, &c.* to which we must add, *chevelure and chevelé*); therefore, from the above rule, we articulate the following word thus, *le redevancier, or comme redevancier, &c.*

p̄erdū, <i>lost</i>	un f̄ermon̄, <i>a sermon</i>
ch̄ercher, <i>to look for</i>	mod̄erne, <i>modern</i>

It takes a little more resonant utterance when it stands at the beginning, or in the middle of words before two sounded *r*'s.

EXAMPLES.

err̄er, <i>to wander</i>	terr̄eur, <i>terror</i>	err̄ata, <i>an errata</i>
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As, also, at the end of those words wherein final *r* is articulated. — For the exceptions to the rules on final *r* in p. 52, see towards the end of this book.

EXAMPLES.

la m̄er, <i>the sea</i>	Jupit̄er, <i>Jupiter</i>	l'hiv̄er, <i>winter</i>
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2. An *e* not accented assumes the same sound in the first *e* of *ere*, in the middle, or at the end of words.

EXAMPLES.

am̄erem̄ent, <i>bitterly</i>	la m̄ere, <i>the mother</i>
f̄everem̄ent, <i>severely</i>	f̄evere, <i>severe</i>
d̄ernierem̄ent, <i>late</i>	d̄erniere, <i>last</i>

But, an unaccented *e* receives a little more sonorous utterance when it comes before final *rre* (*erre*).

EXAMPLES.

la t̄erre, <i>the earth</i>	tonn̄erre, <i>thunder</i>	une f̄erre, <i>a greenhouse</i>
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As also this *e* takes a broader sound, bordering more upon that of *ē*, in the following monosyllables: viz.

m̄es, <i>my</i>	c̄es, <i>these, or those</i>	t̄es, <i>thy</i>
f̄es, <i>his, or her</i>	d̄es, <i>of the, or some</i>	l̄es, <i>the</i>

N. B. Here the reader must take notice, that, an *e* not accented in the termination of the plural of those words ending their singular in *et*, takes the most resonant sound; as *barb̄et*, *barb̄ets*.

— See the lessons on *ē*.

OF THE VOWEL *EU*.

The vowel *eu*, or *œu* (sounded alike), assumes a guttural sound, bordering on that of *e* in the English pronoun *her*, whenever it comes at the end of words, and is not followed by *e*, *es*, or *ent*, mute, or final *se*, or an *x*: — it also receives the same utterance in the middle of a word, provided it is neither circumflexed, or followed by an *s* sounded like *z*; as will be fully demonstrated after I have given directions to find out the gender of nouns ending with the sound of *eu*.

GENERAL RULES, POINTING OUT THE GENDER OF A NOUN, THE LAST SYLLABLE OF WHICH HAS *EU* FOR ITS VOWEL.

Substantives are of the masculine gender when they end with the vowel *eu*, without any consonant after it: or even when *eu* is followed by one or two consonants, whether articulated or not (*r* excepted), provided *eu*, or the consonant, is not followed by an *e* unaccented.

EXAMPLES.

1. Substantives ending in *eu*, or *œu*, with and without a final mute consonant.

le feu, un vœu, un nœud.

2. Substantives ending in *eu*, or *œu*, and a final sounded consonant.

un linceul, un bœuf, un œuf.

In the following terminations, *eu* assumes a sound very much like that of *e* in *her*: viz.

eu & œu.† [d]	œil, euil, eulle, uel, & uelle. See hereafter.
un bœuf, <i>an ox</i>	euple.†
bleu, <i>blue</i>	un peuple, <i>a nation</i>
un peu, <i>a little</i>	eur.
un aveu, <i>consent.</i>	une tumeur, <i>a swelling</i>
un vœu, <i>a vow</i>	la peur, <i>fear</i>
du feu, <i>fire</i>	une faveur, <i>favour</i>
le jeu, <i>gaming</i>	une fleur, <i>a flower</i>
franc alleu, <i>a freehold</i>	la rougeur, <i>redness</i>
un œuf, <i>an egg</i>	la fraîcheur, <i>freshness</i>
un nœud, <i>a knot</i>	une épaisseur, <i>thickness</i>
neuf, <i>nine</i>	la candeur, <i>candour</i>
euble.†	la hauteur, <i>pride</i>
un meuble, <i>a moveable</i>	la valeur, <i>valour</i>
eue. See hereafter.	la fureur, <i>fury</i>
eul.†	la vigueur, <i>strength</i>
du ligneul, <i>shoemakers' thread</i>	une liqueur, <i>liquor</i>
un épagneul, <i>a spaniel</i>	eure.
eule.	une demeure, <i>an abode</i>
une meule, <i>a millstone</i>	eurre.†
une gueule, <i>the mouth of a beast</i>	du beurre, <i>butter</i>

[d] See note b, page 74.

EXCEPTIONS TO THE FEMININE TERMINATIONS.

eur, — un auteur (*men and women*), la bonheur, un chœur, un choux, le cœur, un dénominateur, un désbonheur, un diviseur, l'équateur, un bonheur, le labeur, un malheur, un multiplicateur, un numérateur, des pleurs (*used only in the plural*), un secteur, un souffleur, feurs, — and all nouns relating to men.

euse. See hereafter.	euve.
eute.	
une meute, a pack of hounds	une preuve, a proof
une émeute, a commotion	une épreuve, an experiment
eutre.†	œuvre.
un feutre, a felt	
eurtre.†	la manœuvre, tackling of a ship
un meurtre, a murder	une œuvre, a deed

œil,† euil,† euille,|| & uel.†

In the above terminations, *œi*, *eui*, and *uei* are uttered alike, and assume the sound of *eu* in the foregoing lesson; *i* being silent, and serving only to give the *l* a liquid sound, bordering on that of *l* in the English word *million*.

EXCEPTIONS TO THE FEMININE TERMINATIONS.

euve, — un fleuve.

œuvre. — The substantive *œuvre*, sometimes masculine and sometimes feminine, is here placed among the latter, because it is always of that gender, the following cases excepted: viz.

1. In *chef d'œuvre*, a master piece.
2. In *le grand œuvre*, always used in the singular, and meaning — the philosopher's stone.
3. In *un manœuvre*, a labourer.
4. When it means a set of prints, or musical pieces, by the same artist, or composer, we say, speaking of the first, — *tout l'œuvre d'Hogarth*: — and of the second, — *le premier œuvre de Boccassini*.
5. *OEuvre* (work), is sometimes made masculine, to express *action* or *deed*, when the style is not of the familiar kind: therefore we may say — *Un si grand œuvre, ce saint œuvre*. — French Acad. Dict.

euille, — du chèvre-feuille.

EXAMPLES.

Gérmeuīl, <i>a proper name</i>	l'œīl, <i>the eye</i>
un chevreuīl, <i>a roe-buck</i>	un faūteuīl, <i>an arm-chair</i>
du cērfeuīl, <i>chervil</i>	Vērneuīl, <i>the name of a town</i>
une feūille, <i>a leaf</i>	un ecureuīl, <i>a squirrel</i>
le feūil, <i>the threshold</i>	l'orgueīl, <i>pride</i>
le deuīl, <i>mourning</i>	un recueīl, <i>a collection</i>

OF THE BROAD VOWEL EU.¹

The vowel *eu* always assumes a broad sound when, in the middle of words, it has a circumflex accent over it; and when, at the end, without being circumflexed, it is followed by *e* or *es* mute; or *ds*, *fs*, *x*, or *se*, wherein the *f* is articulated like *z*; as, for example, *creuſe* is pronounced as if it was spelt *creuze*. — See the lesson on broad vowels, p. 72, 2.

EXAMPLES.

euē,|| euds,† eufs,† eux.†

fameūx, <i>famous</i>	fâcheūx, <i>troublesome</i>
dēs bæuſs, <i>oxen</i>	pareſſeuūx, <i>idle</i>
preūx, <i>courageous</i>	un gueūx, [e] <i>a beggar</i>
nerveūx, <i>nervous</i>	une queūe, <i>a tail</i>
dēs feūx, <i>fires</i>	dēs queūes, <i>tails</i>

[e] *Ueu*, when preceded by *g* or *q*, is always an improper diphthong, assuming the sound of *eu*; but when it come after any other consonant, it receives the double sound of *u-eu*.

ce ^u x, <i>these, or those</i>	d ^e s nœ ^u ds, <i>knots</i>
de ^u x, <i>two</i>	be ^u re ^u x, <i>happy</i>
coute ^u x, <i>costly</i>	cre ^u x, <i>hollow</i>

eu^{se}||. (*s articulated like z*)

la me ^u se, <i>a river</i>	brode ^u se, <i>a female embroiderer</i>
bourbe ^u se, <i>muddy</i>	coute ^u se, <i>costly</i>
trompe ^u se, <i>deceitful</i>	épine ^u se, <i>intricate</i>
nerve ^u se, <i>nervous</i>	beure ^u se, <i>happy</i>
affre ^u se, <i>frightful</i>	fougue ^u se, <i>mettlesome</i>
fâche ^u se, <i>troublesome</i>	soigne ^u se, <i>careful</i>
pare ^u se ^u , <i>idle</i>	hargne ^u se, <i>quarrelsome</i>
osse ^u se, <i>boney</i>	cre ^u se, <i>hollow</i>

N. B. When *e* in *eu* is marked with an acute accent (*é*), *é* and *u* must be sounded separately: as, for example, *ré-u-nir*. — See *e*, p. 27.

OF THE VOWEL O.

This vowel assumes the sound of *o* in the English word *some*, whenever it is not circumflexed; or followed at the end of words by final *s*, *ts*, (*os*, *ots*), or *se* (*ose*), wherein *s* is articulated like *z*.

EXAMPLES.

obe. [<i>f</i>]	
une robe, <i>a gown</i>	une garde robe, <i>a wardrobe</i>

[*f*] See note *b*, page 74.

EXCEPTIONS TO THE FEMININE TERMINATION

obe, — un globe, un lobe.

oble.†	la force, <i>strength</i>
un noble, <i>a noble</i>	oche.
obre.†	une broche, <i>a spit</i>
l'opprobre, <i>infamy</i>	une cloche, <i>a bell</i>
Octobre, <i>October</i>	orche.
orbe.†	une torche, <i>a torch</i>
un tuorbe, <i>a theorbo</i>	ode.
un orbe, <i>an orb</i>	une mode, <i>fashion</i>
oc.†	une ode, <i>an ode</i>
un roc, <i>a rock</i>	orde.
un choc, <i>an onset</i>	une corde, <i>a rope</i>
oque.	la discorde, <i>discord</i>
une époque, <i>an epoch</i>	ordre.†
une toque, <i>a sort of cap</i>	un ordre, <i>an order</i>
offe & oche.	offe & ophe.
une bosse, <i>a bunch on the back</i>	une étoffe, <i>a stuff</i>
une brosse, <i>a brush</i>	une strophe, <i>a strophe</i>
une nœce, <i>a wedding feast</i>	offe.†
orce.	du girofle, <i>cloves</i>
une écorce, <i>peel</i>	

EXCEPTIONS TO THE FEMININE TERMINATIONS.

oque, — un colloque, focque, soliloque.
 oche & offe, — le négocié, le sacerdoce, un carrosse, un colosse.
 orce, — un divorce.
 oche, — un coche, un épinoche, médianoche, un reproche, des troches,
 un tourne-broche.
 orche, — un porche.
 ode, — un antipode, un code, un épisode, un exode, un mode (*in gram-*
mar), un période (*the high or low degree to which any thing is carried*),
 un polypode, un synode, hymnodes.
 orde, — un exorde, monocorde, tétacorde.

offre.||
 une offre, *an offer*
 oge.†
 un éloge, *a panegyric*
 ogme.†
 un dogme, *a dogma*
 ogne.||
 une cigogne, *a stock*
 une besogne, *work*
 ogue.||
 une drogue, *a drug*
 une églogue, *an eclogue*
 orge.||
 une forge, *a forge*
 de l'orge, *barley*

orgues.||
 des orgues, *organs*
 ol.†
 un bol, *a bolus*
 un vol, *a theft*
 ole & olle.†
 une métropole, *a metropolis*
 de la colle, *glue*
 une banderole, *a band-roll*
 olfe.†
 un golf, *a golf*
 ome.†
 un idiome, *a dialect*
 un dôme, *a cupola*
 orme.||
 une forme, *a form*

EXCEPTIONS TO THE FEMININE TERMINATIONS.

offre, — un coffre.
 ogne, — un vigogne.
 ogue, — un décalogue, un épilogue, un monologue.
 orge, — de l'orge mondé (*pearl-barley*).
 orgue, — un orgue.
 ole, — le capitole, alvéole, un contrôle, monopole, pôle, protocole, rôle
 symbole.
 orme, — un orme, un corne, un uniforme.

EXCEPTIONS TO THE MASCULINE TERMINATIONS.

oge, — une épitoge, une horloge, une loge.
 ôme, — de la gomme, une pomme, une somme (*a sum of money*).

one & onne.	ortz.
une aumône, <i>a charity</i>	une cohorte, <i>a cohort</i>
une tonne, <i>a tun</i>	une porte, <i>a door</i>
orne.	ose (<i>sounded oze</i>). <i>See the</i>
une corne, <i>a horn</i>	<i>vowel ô hereafter.</i>
une borne, <i>a limit</i>	oste.
ope & oppe.	la poste, <i>the post-office</i>
une syncope, <i>syncope</i>	une riposte, <i>a reply</i>
une enveloppe, <i>a cover</i>	ot.†
ople.†	un mot, <i>a word</i>
le finople, <i>a term of heraldry</i>	un rabot, <i>a plane</i>
or, ors, ort.†	ote & otte.
un trésor, <i>a treasure</i>	une note, <i>a note</i>
un mors, <i>the bit of a bridle</i>	une motte, <i>a lump of earth</i>
un fort, <i>a fort</i>	otre.†
ore.†	un apôtre, <i>an apostle</i>
un pore, <i>a pore</i>	oxe.†
un fycomore, <i>a sycamore</i>	un paradoxe, <i>a paradox</i>
	un équinoxe, <i>an equinox</i>

☞ For the nasal vowel *on*, see the end of the lesson on *ô*.

EXCEPTIONS TO THE FEMININE TERMINATIONS.

one & onne, — un prône, le Rhône, un trône, un cône, un entre-colonne,
 un pentagone, — and all names of figures in geometry ending in *one*.
 orne, — un capricorne, cromorne, viorne.
 ope, — un interlope, un télescope, un microscope, un boroscope, héliotrope, un trope.
 orte, — un cloporte.
 oste, — le périoste, un poste (*employment or station*).
 ote, — un antidote, un mont-pagnotte.

EXCEPTIONS TO THE MASCULINE TERMINATIONS.

ort, — la mort.
 ore, — les acores, l'aurore, épiphore, un emphore, hypophore, métaphore, mandragore, pécore.

OF THE BROAD VOWEL Ō.

This vowel assumes a broader sound than that of the preceding *o*; and, therefore, is uttered very much like *o* in *old* whenever it is circumflexed (*ô*). — It has for its representatives in sound as follow : viz.

1. *O* followed in the middle of words by *se*, wherein *s* is sounded like *z*,
2. *Au* [*g*] *eau*, and *eo* (*au* usually at the beginning, and *eau* and *eo* always in the middle of words.
3. *O*, *au*, and *eau*, when, at the end of a word, the former is followed by final *s* or *ts*, and the two latter by *d*, *ds*, *t*, *ts*, or *x*.

EXAMPLES.

O circumflexed (*ô*), and *au* in the middle of words.

m. une aũmõne, [<i>h</i>] a charity	il põse, he places
des maũves, mallows	une pãuse, a pause
b. du bãume, balsam	v. le võtẽre, yours
le Põ, the name of a river	il se vãutẽre, he wallows
un ãmpõt, a tax	f. une fõsse, a pit
p. un apõtẽre, an apostle	faũsse, false

[*g*] See note *x*, page 68.

[*h*] *O* is always broad in the termination *one*, when there is but one *n*.

g. j. une ge ^o le, <i>a prison</i> ja ^u ne, <i>yellow</i>	t. un at ^o me, <i>an atom</i> une ta ^u pe, <i>a mole</i>
ch. une ch ^o se, <i>a thing</i> d ^e s cha ^u ffes, <i>breeches</i>	l. un l ^o be, <i>a husk</i> la ^u des, <i>praises</i>
z. une z ^o ne, <i>a zone</i> une ama ^z o ^u ne, <i>an amazon</i>	n. le n ^o tre, <i>ours</i> n ^o s, <i>our</i>
s. la Sa ^o ne, <i>a river</i>	r. un r ^o le, <i>a roll</i> ils ar ^o sent, <i>they baste</i>
d. un d ^o me, [i] <i>a dome</i> à la da ^u be, <i>high-relished</i> sa ^u ce	c. la pen ^o te ^u te, <i>whitsunday</i> une ca ^u se, <i>a cause</i>

O, au, and eau, vowels of the last syllable of words, wherein the former is followed by s or ts, and the two latter by d, ds, t, ts, or x.

m. d ^e s m ^o ts, <i>words</i> d ^e s ma ^u x, <i>evils</i>	d ^e s tra ^u va ^u x, <i>labours</i> d ^e s ve ^u x, <i>calves</i>
b. d ^e s t ^u rbo ^u s, <i>turbots</i> d ^e s ba ^u x, <i>leaves</i> d ^e s ba ^u be ^u x, <i>barbels</i>	f. l ^e s fl ^o ts, <i>tides</i> d ^e s fl ^e au ^u x, <i>scourges</i>
p. un cra ^u pa ^u d, <i>a toad</i> la rep ^o s, <i>repose</i> d ^e s trou ^u pea ^u x, <i>herds</i>	ch. le cha ^u d, <i>heat</i> d ^e s ma ^u récha ^u x, <i>farriers</i>
v. l ^e s dé ^u vo ^u s, <i>pious men</i>	z. d ^e s o ^u s, <i>bones</i> d ^e s ea ^u x, <i>waters</i> d ^e s fa ^u se ^u x, <i>spindles</i>

[i] In the termination *ome*, o is always a broad vowel when there is only a single m.

s. des f ^o ts, <i>fools</i>	des l ^o ts, <i>lots</i>
des sa ^u ts, <i>leaps</i>	n. des can ^o ts, <i>canoes</i>
des se ^{au} x, <i>buckets</i>	des can ^{au} x, <i>channels</i>
les sce ^{au} x, <i>the great seal</i>	des moine ^{au} x, <i>sparrow</i> s
des faisc ^{au} x, <i>arrows</i>	r. des h ^é ros, <i>heroes</i>
d. le d ^o s, <i>the back</i>	des fourre ^{au} x, <i>cases</i>
des farde ^{au} x, <i>burdens</i>	gue. des ling ^o ts, <i>ingots</i>
t. tant ^o t, <i>soon</i>	ég ^{au} x, <i>equals</i>
un ta ^u x, <i>rate</i>	c. des éc ^o ts, <i>reckonings</i>
des marte ^{au} x, <i>hammers</i>	des éc ^o bs, <i>echoes</i>
l. des male ^o ts, <i>sailors</i>	des bouca ^u ts, <i>casts</i>

GENERAL RULES, POINTING OUT THE GENDER OF A
NOUN WHICH HAS O, AU, OR EAU, FOR THE
VOWEL OF ITS LAST SYLLABLE.

Substantives are of the masculine gender when *o* (either founded *o* or *ô*), *au*, or *eau*, being the vowels of the last syllables of words, have, or have not, a final mute consonant after them: they are also masculine when *o* is followed by one or more founded final consonants, unattended by an *e* mute.

EXAMPLES.

1. Substantives ending in *o*, *ô*, *au*, and *eau*, with and without a final and mute consonant.

du coco, un éc^or, le Pô, un dépô^t, un bouca^ud, un
veau. [k]

[k] EXCEPT, — la peau, une surpeau, de la chaux, de l'eau. When we use the word *Etbo* as the name of the nymph, it is feminine, but in all other cases it is masculine.

2. Substantives ending in *o* and a final founded consonant.

de l'or, le corps, un loch, lof. [l]

¶ For *oi*, and all the diphthongs beginning with *o*, see the 99th and following pages. — For *oi* expressing a single sound, see the lesson on *é* hereafter. [m]

OF THE NASAL VOWEL ON. [n]

The vowel *o* making a syllable with *n* produces a sound called nasal, because it is partly formed through the nose. — Its written utterance is also presented to the eye under the following figures, viz.

OM AND EON, [o]

which, as well as their primitive *on*, are open vowels, and founded very much like *on* in the English word *wont*.

[l] EXCEPT, — une dot, la mort.

[m]. It must be observed, that, several coalitions of vowels beginning with *o*, though not ranked among the double vowels, assume a double sound; as *oa* is uttered *o-a*; *oo*, *o-o*; &c. See *o*, p. 27.

[n] Here the reader must observe, that (as I have said in p. 32. V.), this nasal sound only takes place when *on*, in the middle of words, is followed by any other consonant than *m* or *n*, or when it stands at the end of a word; but if *on* is followed by *m*, *n*, or a vowel, its sound ceases to be nasal; as, for example, it is nasal in *bon-té*, *mon*, and *pigeon*, but it is not so in *bon-ne*, *ma-no-to-ne*, or *pi-geon-neau*.

[o] *Eon* is never met with but after *g* (*geon*), in which, *e* is placed between *g* and *o* to soften the sound of *g*, and to cause it to be articulated like *j* (*jon*).

1. The nasal vowel *on* or *om* assumes the aforesaid sound, when it comes at the beginning or in the middle of words, followed by a sounded syllable, or when it makes the last syllable of a word.

EXAMPLES.

On and *om* at the beginning and in the middle of words.

ondē, <i>watered</i>	d. une donzēlle, <i>a fish</i>
un_ombrage, <i>shade of trees</i>	dompter, <i>to tame</i>
b. la bontē, <i>goodness</i>	t. une tontine, <i>a tontine</i>
rebondir, <i>to rebound</i>	l. la longitūde, <i>longitude</i>
m. une montagne, <i>a mountain</i>	alonger, <i>to lengthen</i>
remonter, <i>to get up, a-</i>	n. nompareille, <i>a sort of</i>
gain	small ribbon
p. un pontife, <i>a high-priest</i>	renoncer, <i>to give up</i>
répondre, <i>to answer</i>	r. un rondeau, <i>a rondeau</i>
pomper, <i>to pump</i>	arrondir, <i>to make round</i>
f. un fondeur, <i>a founder</i>	gue. une gondole, <i>a gondola</i>
enfoncer, <i>to sink</i>	gonfler, <i>to swell</i>
j. joncher, <i>to strew</i>	c. un congé, <i>a play-day</i>
s. songer, <i>to think of</i>	raconter, <i>to relate</i>
mēnsonger, <i>false</i>	un combat, <i>a combat</i>

EXCEPTIONS.

1. In the following words *om* assumes a sound which is very much like that of *ome* in *some*: viz.

un calōmniateur (Et its deriv.),	sōmnifère, <i>somniferous</i>
a slanderer	commutative, <i>commutative</i>
une insōmnie, <i>when one can-</i>	commutation, <i>commutation</i>
not sleep	commuer, <i>to commute</i>
sōmnambule, <i>one who walks in</i>	communicable, <i>communicable</i>
his sleep	autōmnal, <i>autumn</i>

2. *M* in *om* is mute in the two following words: viz.

l'autōmne, *autumn* | une colōmne, *a column*

On, con, and om, at the end of words.

m. un limōn, [<i>p</i>] <i>a lemon</i> un mōnt, <i>a mount</i>	s. un baffōn, <i>a bassoon</i> dēs maçōns, <i>maçons</i>
b. du bonbōn, <i>dainties</i> du charbōn, <i>chervil</i>	d. un dōn, <i>a gift</i> dēs bourdōns, <i>burdens</i>
p. un hārpōn, <i>a harpoon</i> dēs ponts, <i>bridges</i>	t.th. de tōn, <i>of thy</i> un thōn, <i>a tunny</i> dēs moutōns, <i>sheep</i>
v. du favōn, <i>soap</i>	
f. un affrōnt, <i>an affront</i> lēs fonds, <i>the funds</i>	l. un melōn, <i>a melon</i> dēs colōns, <i>planters</i>
j.g. du jōnc, <i>rust</i> un pigeōn, <i>a pigeon</i>	n. un ānōn, <i>a young ass</i> un renōm, <i>fame</i> dēs nom̃s, <i>names</i>
ch. un mānchōn, <i>a muff</i>	
zon, & son <i>sounded zon. See</i> <i>the next rule.</i>	r. un rōnd, <i>round</i> un marrōn, <i>a chestnut</i>

[*p*] All substantives having *on, con, or om*, for the vowel of their last syllable, either followed or not by a final mute consonant, are of the masculine gender; except,

1. une guenon, une chanson, une façon, une contre-façon, une mal-façon, la mousson, une rançon, une leçon, la cuisson.

2. Substantives ending in *ion*; for which, see the double vowel *io*, at the end of the lesson on *i*.

3. Substantives ending in *son* (when *s* is sounded like *z*), and those ending in *oison*; for which see the next rule.

g. un fourgon, <i>a poker</i>	gn. un oignon, <i>an onion</i>
bard. des gonds, <i>binges</i>	un chignon, <i>the nape of</i> <i>the neck</i>
c. un flacon, <i>a flagon</i>	ill. un bouillon, <i>broth</i>
des faucons, <i>falcons</i>	

EXCEPTIONS TO THE ABOVE MASCULINE TERMINATIONS
IN *on*.

Substantives ending in *son* (founded *zon*) and *oison* are of the feminine gender. [q]

EXAMPLES.

son (articulated *zon*).

une maison, <i>a house</i>	une toison, <i>a fleece</i>
une cloison, <i>a partition</i>	la raison, <i>reason</i>

oison (s articulated strongly).

la boisson, <i>drink</i>	la moisson, <i>harvest</i>
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The vowel *on*, or *om*, is uttered something fuller than in the foregoing terminations, when it is followed by a syllable ending with *e*, *es*, or *ent*, mute.

EXAMPLES.

ombe. [r]	omble.†
une bombe, <i>a bomb</i>	un comble, <i>the top of a building</i>
des tombes, <i>graves</i>	un umble (pron. omble), <i>a fish</i>

[q] EXCEPT { *son* — le blason, du poison, un contre-poison, un borison,
un tison, un oison, un pison, du gazon.
oison, — du poisson, and all nouns ending in *son* or *sson*
which refer to men.

[r] See note b, page 74:

EXCEPTIONS TO THE FEMININE TERMINATION
ombe, — un rhombe, les lombes.

ombre.†	le onze, <i>the eleventh</i>
un nōbre, <i>a number</i>	onse & once.
un concomb̄re, <i>a cucumber</i>	une rēpōnse, <i>an answer</i>
ompe.	une rōnce, <i>a briar</i>
pōmpe, <i>pomp</i>	onde.
une trōmpe, <i>a trump</i>	une mappemon̄de, <i>a map of</i>
omphe.†	<i>the world</i>
un triōmpe, <i>a triumph</i>	une fōnde, <i>a founding</i>
onge.	onte.
une épon̄ge, <i>a sponge</i>	la hōnte, <i>shame</i>
une lōnge, <i>a loin</i>	une fōnte, <i>melting</i>
ongle.†	ompte.†
un on̄gle, <i>a nail</i>	un cōmpte, <i>an account</i>
ongre.†	un éscōmpte, <i>a discount</i>
un conḡre, <i>a conger</i>	ontre.
onche.	une mon̄tre, <i>a watch</i>
con̄che, <i>a reservoir in a salt-pan</i>	une rēn̄contre, <i>a meeting</i>
onze.†	onstre.†
un bōnze, <i>a chinese priest</i>	un mon̄stre, <i>a monster</i>
	ongue.
	une diphtōgue, <i>a diphthong</i>

EXCEPTIONS TO THE MASCULINE TERMINATIONS.

ombre, — une ombre, une pénombre.
omphe, — la triomphe (*a trump at cards*).

EXCEPTIONS TO THE FEMININE TERMINATIONS.

onge, — un mensonge, un songe, un conge.
onche, — du ponche. once, — un quinconce,
onde, — le monde.
ente, — un conte, le ponté (*punto, at ombre*):

onque.|| oncle.||
 une jonque, *an Indian vessel* | une pétoncle, *a cockle*

OF THE VOWEL I.

The vowel *i*, in French, assumes the slender sound of *i* in the English word *bit*; and a fuller one, much like that of *ee* in *see*, as will be seen from the following lessons; but, as I said in note *f*, p. 6, the sound of *i* cannot be carried to broadness. The vowel *y* is its representative in sound (see note *a*, p. 3) whenever it does not stand between two vowels (see note *m*, p. 43). [*i*]

EXAMPLES.

ibe.† [<i>i</i>]	ible.†
un Caraïbe, <i>a nation</i>	un crible, <i>a crible</i>
ibre.†	ic.†
un calibre, <i>a diameter</i>	un alambic, <i>an alambic</i>
un équilibre, <i>an equilibrium</i>	un tic, <i>a bad custom</i>

[*i*] From the last rule on *y* the following words are excepted: viz. — *pays*, *paysan*, *paysanne*, and *paysage*; which are articulated as if spelt *pé-i*, *péi-kan*; dwelling a little on the *i* of the former, and gliding swiftly on that of the latter, as well as on those of *paysanne* and *paysage*.

[*i*] See note *b*, page 74.

EXCEPTION TO THE MASCULINE TERMINATIONS.

ibe, — une bribe de pain:

ibre, — une fibre.

ible, — une bible.

ique. 	ydre (sounded idre).
une pique, <i>a pike</i>	une hydre, <i>a water snake</i>
une boutique, <i>a shop</i>	ie. See hereafter.
ice & iffe.†	if.†
le vice, <i>vice</i>	un substantif, <i>a substantive</i>
un narcisse, <i>a daffodil</i>	un esquif, <i>a skiff</i>
iche. 	iffe & iphe (sounded alike).
une miche, <i>a sort of bread</i>	une griffe, <i>a claw</i>
une niche, <i>a nich</i>	ifre & iffre.†
icle. 	un fife, <i>a fife</i>
une vericle, <i>a false jewel</i>	un chiffre, <i>a cipher</i>
ide. 	ige.†
une bride, <i>a bridle</i>	un prodige, <i>a prodigy</i>
la guide, <i>a rein</i>	un vertige, <i>a dizziness</i>

EXCEPTIONS TO THE MASCULINE TERMINATIONS.

ice & iffe, — les prémices, une écrivisse, des épices, une office, l'avarice, une coulisse, une cicatrice, les délices, une éclisse, une esquisse, la jaunisse, des immondices, la justice, une injustice, lice, lisse, la malice, la mélisse, la milice, une notice, une pelisse, nice, la police, de la reglisse, une saucisse, varice, une genisse.

ige, — une tige.

EXCEPTIONS TO THE FEMININE TERMINATIONS.

ique, — un topique, un pique (*at cards*), un spécifique, un piquenique, un portique, un pronostique, le viatique, un cantique, un distique, l'émetique, un panégyrique; and all names in *ique* relating to men:

iche, — un bémistiche, stokfiche, un acrostiche.

icle, — un ficle, un cycle, un épicycle, un article:

ide, — un subside, un guide (*man or woman*), un parricide, un suicide, rhomboïde, sphéroïde, bomicide (*meaning murder*).

idre, — du cidre.

yphe, — un triglyphe, un hiéroglyphe, un logogryphe:

igne.¶	il.† [u]
une vigne, a vine	du fil, thread
une ligne, a line	un exil, an exile
igue.¶	ile & yle (sounded alike).†
un figue, a fig	un concile, a council
une ligue, a faction	un style, a style

EXCEPTIONS TO THE MASCULINE TERMINATIONS.

ile & yle, — la bile, une file, de l'argile, vigile, sibile, ile, presqu'ile, de l'huile, une tuile, une pile, épistyle.

EXCEPTIONS TO THE FEMININE TERMINATIONS.

igne, — un signe, un interligne, un cygne.
 igue, — un bec-figue (the fig-pecker, a bird).

[u] The consonant *l* in final *il* or *ile*, and *il* at the beginning of words, are generally articulated like *ll* in the English word *bill*; but final *l* in the former (*il*) is, also, sometimes not to be sounded at all, and sometimes to assume a liquid articulation, very much like that heard in the English word *million*; which last case also takes place when *il* comes in the middle of words before a vowel, as in *billard*; or at the end, followed by *e* mute, as in *bille*.

EXAMPLES.

1. *L* in *il* ¶, sounded as in English, at the end of words.
 mil (speaking of the æra), civil, le Nil (a river), un exil.

¶ Though the final *l* of the pronouns *il* and *ils* are very often not articulated in conversation, reading does not admit of such a liberty; for when we read, the letter *l* must be as fully articulated before a consonant as before a vowel; which, I think, ought also to take place when we speak, to avoid the ambiguity which may arise from the clipping of *l*; as, for example,

L'homme qui vous a présenté. The men who introduced you.

L'homme qu'il vous a présenté. The man he has introduced to you.

In these two sentences the reader will easily perceive the necessity for articulating the *l* in *qu'il*, as the clipping it would make the two sentences alike, and entirely destroy the true sense of the latter.

ille & ylle (l not liquid).	une rime, a rhyme
une ville, a town	
une idylle, an idyl	ymne (m articulated).†
ille (l liquid).	un hymne, a spiritual song
une famille, a family	
une cheville, a peg	ine.
ime (represented by yme).	une mine, a mine
une victime, victim	une origine, an origin

EXCEPTIONS TO THE FEMININE TERMINATIONS.

ille, l not liquid, — un codicille, un mille, un vaudeville, un calville (a sort of apple).

ille, l liquid, — le quadrille, spadille (at quadrille and ombre).

ime & yme, un abyme, un régime, millésime, un anonyme, azyme, apididyme, apisthyme, synonyme, crime.

ine, — un jean-farine (a foolish fellow).

EXCEPTION TO THE MASCULINE TERMINATION

ymne, — une hymne (a hymn sung at church).

2. Words wherein final *l* in *il* is not sounded.

nombri^l, fili^l, fusi^l, perfi^l, fourci^l, outi^l, cou^l, genti^l (followed by a consonant), cheni^l, feni^l, fourni^l, bari^l, gri^l.

3. In *ill*, at the beginning of words, both *l*'s are articulated, and therefore not liquid.

illimité, illicite, illustre, illégitime.

4. *L* in *ill* is liquid in the middle and at the end of words followed by a vowel.

millere^l, pillage, guillaume, des quille^l.

† Exceptions to rule 2, wherein *l* in final *il* assumes a liquid sound; viz. babil, mil (millet), pé^lril, avri^l, genti^l followed by a vowel or *h* mute.

§ Exceptions to rule 4, wherein *l* in *ill* is not liquid, but is articulated as in the English word *billet*: viz.

mille (and its derivatives), camomi^l, sybi^l, pupi^l, vi^l, vaudevi^l, abbévi^l, sévi^l, gille^l, Achil^l, syllable, imbéci^l, campani^l, tranqui^l, and through the verb distiller; in vaciller both *l*'s are articulated.

ipe & ippe (<i>represented by</i> ype) .	yrte (<i>sounded irte</i>).†
une pipe, a pipe	un myrte, a myrtle
dēs nippes, clothes.	i & is.† [v]
iple.†	midī, noon
le triple, triple	un avir, advice
ipse.	ise (<i>sounded ize</i>). See hereafter.
une éclipse, an eclipse	isme & isisme (<i>sounded</i> alike).†
ir.†	un prisme, a prism
un soupir, a sigh	un idiotisme, idiotism
un désir, a desire	un isisme, an ismus
ire & yrthe (<i>sounded</i> alike)	isque.†
une mire, the aim of a fire-arm	un disque, a disk
la myrrhe, myrrh	un obélisque, an obelisk
irque.†	iste & yste (<i>sounded</i> alike).†
un cirque, a circus	un artiste, an artist
irfe.†	un kyste, a term in anatomy
un thyrsé, a javelin	

EXCEPTIONS TO THE FEMININE TERMINATIONS.

ipe, — un type, archétype, antitype, cippe, un participe, un principe, polype, prototype.

ypse, — du gypse (*meaning plaster*).

ire & yre, — un empire, un navire, un collyre, délire, poncire, martyre, porphyre, fourire, squirre.

EXCEPTIONS TO THE MASCULINE TERMINATIONS.

i & is, — une fourmi, une après-midi, la merci, une brebis, la Lis (*a river*), une souris (*a mouse*), une chauve-souris.

isque, — une bisque.

iste, — une piste, une améthiste, une liste.

[v] For the general rules on the gender of substantives ending with the sound of i, see page 141.

ist̄re & yst̄re (<i>founded alike</i>).†	un t̄itre, <i>a title</i>
du bist̄re, <i>bistre</i>	ive.
un mȳst̄re, <i>a term of antiquity</i>	une r̄ive, <i>a shore</i>
it̄.†	de l'end̄ive; <i>endive</i>
un déb̄ir, <i>a sale</i>	ivre.†
un ěspr̄it, <i>a spirit</i>	un l̄ivre, <i>a book</i>
ite & yte (<i>founded alike</i>).	ix.†
une m̄arm̄ite, <i>a kettle</i>	un p̄rix, <i>a price</i>
une pȳrite, <i>a sort of mineral</i>	ixte.†
itre.†	un m̄ixte, <i>a mixed body</i>
du n̄itre, <i>nitre</i>	

The vowel *i*, the found of which, as I have already said in note *f*, p. 6, cannot be carried to broadness, is, nevertheless, founded a little fuller than in the foregoing examples, — 1. When *i* is circumflexed (*ī*); 2. When it ends the penultima of words ending in *ie*, *ies*, *ient*, *ifē*, *ifēs*, or *ifent* (wherein *e*, *es*, or *ent*, are mute); and, finally, in the plural of the preterite tense, indicative mood of verbs, and in the singular of the same tense in the subjunctive mood.

EXCEPTIONS TO THE MASCULINE TERMINATIONS.

it̄, — la nuit.

itre, — une mitre, une vitre, une ěp̄tre, une lit̄re.

ivre, — une livre, *a pound weight*.

ix, — une perdrix.

ixte, — la sixte.

EXCEPTIONS TO THE FEMININE TERMINATIONS.

ite & yte, — un ġte, palmite, zoophyte, m̄rite, d̄m̄rite, le cosyte.

ive, — des conviv̄es.

EXAMPLES.

i circumflexed (i).

une <i>abîme</i> , or une <i>abyîme</i> , an	une <i>dîme</i> , or <i>dixme</i> , <i>tithes</i>
<i>abyss</i>	une <i>île</i> , an <i>island</i>
une <i>épître</i> , an <i>epistle</i>	une <i>hîdre</i> , or <i>bydre</i> , a <i>hydra</i>
un <i>pupître</i> , a <i>desk</i>	le <i>stîle</i> , or <i>style</i> , the <i>style</i>
un <i>régître</i> , a <i>register</i>	un <i>gîte</i> , a <i>lodging</i>

ie & ies|| in words, & ient in verbs.

de la <i>mîe</i> , the <i>crumb</i> of	dés <i>pavies</i> , a <i>sort</i> of <i>peach</i>
<i>bread</i> . — See p. 106-7.	ils <i>rient</i> , they <i>laugh</i>

ise, yse,|| & isent (sounded ize).

une <i>remîse</i> , a <i>coach-house</i>	ils <i>lisent</i> , they <i>read</i>
une <i>analyse</i> , an <i>analysis</i>	

i uttered î in imes and ient, in the preterite tense, indicative mood, of verbs.

nous <i>mîmes</i> , we <i>put</i>	ils <i>prîrent</i> , they <i>took</i>
-----------------------------------	---------------------------------------

i uttered î in isse, isses, & it, in the preterite tense, subjunctive mood, of verbs.

je <i>mîsse</i> , I <i>might put</i>	il <i>rougît</i> , he <i>might colour</i>
tu <i>visSES</i> , thou <i>mightest see</i>	

GENERAL RULES, POINTING OUT THE GENDER OF A
NOUN, THE LAST SYLLABLE OF WHICH
HAS *i* FOR ITS VOWEL.

Substantives are of the masculine gender when they end with the vowel *i* without any consonants after it; or *i* followed

EXCEPTIONS TO THE FEMININE TERMINATION

ie, — un *parapluie*, un *amphibie*, un *incendie*, *aphélie*, *parélie*, *péhirélie*,
le *Slye* (a river), un *bain-marie*, le *génie*.

by one or more consonants, either articulated or not, provided *i*, or the consonants, be not followed by a mute *e*.

EXAMPLES.

1. Substantives ending in *i* with and without final mute consonants.

un appui, un nid, un étui, un puits, un prix. [u]

2. Substantives ending in *i* and a final sounded consonant.

un tarif, le profil, du mastic, un soupir. [x]

OF THE NASAL VOWEL *IN*. [y]

The primitive sound of this nasal vowel is *en* in the words *Mentor*, *rien*, &c. but, by one of those unaccountable caprices too conspicuous in the spelling of living languages, it is presented to the eye under the figure of *in*, having for its representatives in sound,

IM, AIN, AIM, AND EIN, [z]

which, as well as *in*, assume an utterance very much like *ain* in the English word *saint*.

[w] For the exceptions to this rule see those on *i* and *is*, page 139.

[x] EXCEPT, — une vis, la Lif (*a river*).

[y] All substantives ending with *in*, *im*, *ain*, *aim*, or *ein*, with or without one or two consonants after them, are of the masculine gender, provided a mute *e* is not introduced after the consonants: — except,

la main, la fin (*means*), la faim.

[z] See what is said, p. 32 and 130, on the articulation of *m* and *n* concluding a syllable.

EXAMPLES.

- | | |
|--|--|
| <p>m. un chemin, <i>a road</i>
 mince, <i>thin</i>
 une main, <i>a hand</i>
 maintenir, <i>to maintain</i></p> <p>b. Forbin, <i>a proper name</i>
 un bain, <i>a bathing place</i>
 Dublin, <i>the name of a city</i>
 Blain, <i>the name of a town</i></p> <p>p. un pin, <i>a pine</i>
 une pince, <i>a lever</i>
 du pain, <i>bread</i>
 peint, <i>painted</i>
 peindre, <i>to paint</i>
 plain, <i>plain</i>
 plein, <i>full</i></p> <p>v. du vin, <i>wine</i>
 vingt, <i>twenty</i>
 vindicatif, <i>revengeful</i>
 un épervin, <i>a spavin</i>
 du levain, <i>leaven</i></p> <p>f. la fin, <i>the end</i>
 la faim, <i>hunger</i>
 feint, <i>feigned</i>
 un frein, <i>a curb</i></p> <p>ch. un chincilla, <i>a squirrel</i>
 Bouchain, <i>name of a town</i></p> <p>f. du raisin, <i>grapes</i>
 <i>f. as z.</i> du fusain, <i>prick-wood</i></p> <p>f.c. un pouffin, <i>a young chick</i></p> | <p>un dessin, <i>a design</i>
 simple, <i>simple</i>
 un larcin, <i>a theft</i>
 ceint, <i>girded</i>
 sain, <i>sound</i>
 un essaim, <i>a swarm of bees</i></p> <p>d. du boudin, <i>a pudding</i>
 un dindon, <i>a turkey</i>
 le dédain, <i>disdain</i>
 un daim, <i>a deer</i></p> <p>t. le destin, <i>destiny</i>
 tinter, <i>to toll a bell</i>
 du thim, <i>thyme</i>
 du tain, <i>the tin placed behind a looking-glass</i>
 il teint, <i>he dies</i>
 un lutrin, <i>a chorister's desk</i>
 il étreint, <i>he presses close</i></p> <p>l. du lin, <i>flax</i>
 un linceul, <i>a sheet</i>
 limpide, <i>limpid</i>
 un poulain, <i>a colt</i></p> <p>n. un menin, <i>a favorite</i>
 une nymphe, <i>a nymph</i>
 un nain, <i>a dwarf</i></p> <p>r. un marin, <i>a sea-officer</i>
 rincer, <i>to rinse</i>
 le Rbin, <i>a river</i></p> |
|--|--|

de l'airain, <i>brass</i> le serin, <i>the dew</i> reînté, <i>said of a dog that</i> <i>has a large & high back</i>	grimper, <i>to clamber</i> grincer, <i>to gnash one's teeth</i> du grain, <i>grain</i>
g. un béguin, <i>a biggin</i> guinder, <i>to hoist up</i> une guimpe, <i>a nun's neck-</i> <i>bandkerchief</i> le gain, <i>gain</i> le chagrin, <i>chagrin</i>	q.c. un faquin, <i>a man with-</i> <i>out merit</i> un quintal, <i>a quintal</i> un Africain, <i>an African</i> du crin, <i>the mane and tail</i> <i>of a horse</i> il craint, <i>he fears</i>

EXCEPTIONS TO THE FOREGOING RULE.

In foreign proper names, as well as in words beginning with *imm* and in those placed underneath, *im* is articulated something like *im* in the English word *immortal*; and *in* very much like the preposition *in*: viz.

Proper names: — *im* articulated *ime*.

Sélīm, *a man's name* | Ibrahīm, *a man's name*

imm at the beginning of words, articulated *ime*.

immortel, *immortal* | immāquable, *that which can-*
 immente, *immense* | not fail

ym sounded *im*, and followed by *n*.

un or une hymne, *a spiritual song*.

in articulated *ine*.

inné, *innate* [a] | innover (and deriv.), *to innovate*

[a] In all other words beginning with *in*, either followed by a vowel or another *n*, *i* makes a syllable by itself, and the *n*, or the two *n*'s articulated like one, go to the next vowel to form a syllable with it: as, for example, *inimitable* is articulated *i-ni-mi-ta-ble*; *innocent*, *i-nno-cent*; &c.

In the penultima of the following terminations, the nasal vowel *in*, and its representatives in sound, *im*, *ain*, *aim*, and *ein*, are sounded as in the words placed for examples in the first rule on *in* : viz.

imbe.†	impe & ympe (sounded alike).
limbe, an edge (in astronomy)	
les limbes, the place for the souls of children that die unbaptized	une guimpe, a nun's neck handkerchief
imbre.†	inte, ainte, & einte (sounded alike).
le timbre, a stamp	
ince.	une pinte, a pint
une pince, a lever	la crainte, fear
inde.†	une teinte, a tint
le Pinde, the name of a mountain	iptre & eintre (sounded alike).†
ymphe (sounded infe).	
la lymph, lymph	un cintre, the central form of an arch
inge.†	un peintre, a painter
du ling, linen	

OF PROPER DIPHTHONGS, OR DOUBLE VOWELS, BEGINNING WITH *I*.

The primitive vowels beginning with *i* are as follows : viz.

EXCEPTIONS TO THE MASCULINE TERMINATIONS.

imbe, — une nimbe.

inde, — l'Inde (India) : — but l'Inde, a river, is masculine.

EXCEPTIONS TO THE FEMININE TERMINATIONS.

ince, — le mince, a river.

ympe, — l'Olympe, Olympus.

intre, — un labyrinthe.

iu, iou, ieu, ieû, io, iau, ie, ie (e acutely open), iè, iê.

Among the above primitive double vowels, those underneath have representatives in sound though not in spelling, which are as follows : viz.

*Primitives.**Representatives.*

<i>ie,</i>	<i>ier at the end of nouns and verbs, and iés, iai, and iez at the end of verbs.</i>
<i>ie,</i>	<i>ioit at the end of verbs.</i>
<i>iè,</i>	<i>iai before final re.</i>
<i>iê,</i>	<i>iai before an s articulated like z, and final iais, iois, or ioient.</i>

The *primitives* and *representatives* express two distinct sounds pronounced with the same emission of the voice, and according to the following directions : viz.

iu.

In the above diphthong, as well as in the following ones, each vowel keeps its primitive sound ; observing, that we are to glide rapidly upon the sound of *i*, and dwell only upon the second vowel.

EXAMPLES.

<i>diurnāl, a book of prayers for the whole year</i>	<i>la reliūre, the binding of a book.</i>
<i>diurétique, a diuretic</i>	<i>la sciūrē, sawdust</i>

iou.

<i>la chiourme, the crew of slaves in a galley</i>	<i>Colioure, the name of a place</i>
--	--

ieu.

<i>un pieū, a stake</i>	<i>adieu, adieu</i>
<i>un épieu, a sort of spear</i>	<i>un lieu, a place</i>
<i>un effieu, an axletree</i>	<i>le milieu, the middle</i>
<i>Dieū, God</i>	<i>monsiēur, sir</i>

In the following termination *ieu* is uttered as above, but *r* is articulated strongly, and almost like final *re*.

un prieur, <i>a prior</i>	un supérieur, † [<i>b</i>] <i>superior</i>
le fleur, <i>maſter</i>	un crieur, <i>a cryer</i>

ieû & yeû (*founded alike*).

mieux, <i>better</i>	lès cieûx, <i>the heavens</i>
pieûx †, <i>pious</i>	meſſieûrs, <i>gentlemen</i>
vieûx, <i>old</i>	lès yeûx, <i>the eyes</i>
lès dieûx, <i>the gods</i>	furieûx, † <i>furious</i>

ieue.

une lieue, <i>a league</i>	deûx lieûes, <i>two leagues</i>
----------------------------	---------------------------------

ieufe & yeufe (*pronounced ieuze*).

pieufe, † <i>pious</i>	radieufe, † <i>radiant</i>
une envieufe, † <i>an envious</i> <i>woman</i>	furieufe, † <i>furious</i>
capricieufe, † <i>capricious</i>	yeufe, † <i>a holm oak</i>

io.

Amiôt, <i>a proper name</i>	une pioche, <i>a mattock</i>
dès babilles, <i>baubles</i>	l'agiotage, † <i>stock-jobbing</i>
la violence, † <i>oppression</i>	une galiote, <i>a galliot</i>

iô & iau (*founded alike*).

dès idiôts, <i>fools</i>	miauler, † <i>to mew</i>
dès triôs, <i>trios</i>	dès provinciaûx, † <i>provincials</i>
dès loriôts, <i>loriots (birds)</i>	dès beſtiaûx, † <i>cattle</i>

[*b*] See note x, p. 95.

ié, iés, iai, & iez, in verbs, and ier in nouns and verbs.

In the above double vowels (founded alike) *i* assumes the slender sound mentioned before, and *é, ai, er, and ez*, are uttered very much like *a* in the English word *face*.

EXAMPLES.

<i>émié, ‡ crumbled</i>	<i>un figuier, a figtree</i>
<i>oubliés, ‡ forgotten</i>	<i>un banquier, a banker</i>
<i>j'épiaï, ‡ I watched</i>	<i>je conviaï, ‡ I invited</i>
<i>vous enviez, ‡ you envy</i>	<i>un tablier, an apron</i>
<i>rassasié, ‡ cloyed</i>	<i>pliés, ‡ folded</i>
<i>appréciés, ‡ appraised</i>	<i>vous divisiés, ‡ you were parting</i>
<i>un moutardier, a mustard pot</i>	<i>du papier, paper</i>
<i>je triaï, ‡ I chused</i>	<i>je pariaï, ‡ I wagered</i>
<i>vous liez, ‡ you bind</i>	<i>un vitrier, a glazier</i>
<i>un panier, [c] a basket</i>	<i>un lévriér, a greyhound</i>
<i>marié, ‡ married</i>	<i>vous criés, ‡ you cry</i>

ie (e acutely open).

This double vowel (wherein *i* assumes the slender sound mentioned before, and *e* receives the utterance pointed out in p. 115) is to be found in the middle of words, and at the end, followed by a final consonant, either articulated or not, or two consonants pronounced like one, attended by a final *e* mute. But, it must be observed, words ending in *ier, iere, ierre, ierent, and iefe*, are excepted from this rule. — See, for the sound of those finals, p. 147-8. — *Ie* has for its representative in sound, *ioit* at the end of the third person singular of the imperfect tense, indicative mood, of verbs.

[c] For the gender of substantives ending with the sound of *c*, see that vowel hereafter.

EXAMPLES.

eble.	iene & ienne. See p. 154.
hieble, wall-wort	ioit (founded iet).
iece & ieffe.	il émiōit, † he crumbled
une pièce, a bit	il rioit, † he did laugh
la hardieſſe, boldneſs	iete & iette.
iecle.†	une diète, a diet
un fiècle, an age	une mierte, a little crum
ief.†	une aſſiette, a plate
un fièf, a ſief	une ſerviette, a napkin
un relief, a relieve	ieſte.
iege.†	la fièſte, the afternoon's nap
un piège, a ſnare	ievre.†
du liege, cork	un lièvre, a hare
iel.†	ieze (ê broad).†
du mièl, honey	un dièſe, a dieſis
le cièl, the ſky	ievre (e full, though not
ielle.	broad).†
la nièlle, mildew	un bièvre, a ſort of beaver
ieme (e a little fuller).†	du genièvre, juniper-berry
un dixième, a tenth	

† R is articulated ſtrongly in the adverb *bier*, and in the adjective *fier*, but not in the verb *fier*.

iè.

In the double vowel *iè*, and its representative in ſound *iai*, *i* is founded as above, and *è*, or *ai*, aſſumes one of the utterances pointed out in p. 118, according to the place it fills in a word.

EXAMPLES.

la fièrté, pride	un cièrge, a wax taper
------------------	------------------------

EXCEPTION TO THE MASCULINE TERMINATION

ièvre, — la fièvre.

m. la lumière, [d] light	une glacière, an icehouse
ils émièrent, † they crumbled	d. une chaudière, a copper
p. une pierre, a stone	ils mändièrent, † they asked alms
ils épièrent, † they spied	t. une laitière, a milkmaid
v. une rivière, a river	une litière, a litter
un bréviaire, [e] a breviary	bestiaire, men who fight with beasts
ils envièrent, † they envied	l. du lierre, ivy
f. fier, proud	un auxiliaire, an auxiliary
fière, proud	ils lièrent, † they tied
ils se fièrent, † they trusted	n. une ornière, the track of a wheel
g soft. un plagiaire, a plagiarist	pécuniaire, pecuniary
s, as z. une rosière, a filib	ils nièrent, † they denied
f. c. la poussière, the dust	r. une barrière, a rail
un plénipotentiaire, a plenipotentiary	ils parièrent, † they laid a wager
ils remercièrent, † they did thank	t. un cimetière, a churchyard

iê, represented by final iais, [f] iets, iois, & ioient.

In these terminations *i* assumes the slender sound mentioned

[d] Substantives ending in *ière*, or *ierre*, are of the feminine gender, except those marked with a ||.

[e] Words ending in *iaire*, though sounded as those in *iere*, or *ierre*, are masculine.

[f] *Iai* assume the same utterance when they come in the middle of words, followed by an *s* articulated like *z*: as, for example, *niaisserie*.

before, and *ais*, *ets*, *ois*, and *oient*, are uttered like *é*, which sound is very much like that of the first *e* in *were*.

EXAMPLES.

- | | |
|---|---|
| <p>m. j'émiois, <i>I crumbled</i>
ils émioient, <i>they crum-
bled</i></p> <p>b. de biaïs, <i>slopingly</i>
biaïser, <i>to shuffe</i></p> <p>p. j'épiois, <i>I did spy</i>
ils copioient, <i>they did copy</i></p> <p>v. j'enviois, <i>I did envy</i>
ils envioient, <i>they did
envy</i></p> <p>f. je me fiois, <i>I did trust</i>
ils se méfioient, <i>they did
mistrust</i></p> <p>c soft. je me souciois, <i>I did
care</i></p> | <p>ils remercioient, <i>they did
thank</i></p> <p>l. du liaïs, [g] <i>a sort of
freestone</i>
un liaïson, <i>a connection</i>
je liois, <i>I did bind</i>
ils délioient, <i>they did un-
bind</i></p> <p>n. un niaïs, <i>a silly man</i>
une niaïse, <i>a silly woman</i>
je niois, <i>I did deny</i>
ils nioient, <i>they did deny</i></p> <p>r. je riois, <i>I did laugh</i>
ils rioient, <i>they did laugh</i></p> <p>q. inquiets, <i>uneasy</i></p> |
|---|---|

☞ In all the above words the diphthong makes two syllables in poetry.

ia. [b]

- | | |
|--|---|
| <p>à-l'amiable, † <i>amicably</i></p> <p>labial, † <i>verbal</i></p> <p>une piaïtre, <i>a piaïster</i></p> | <p>viager, † <i>that is for life</i></p> <p>serviäble, † <i>serviceable</i></p> <p>du ratafia, <i>ratafia</i></p> |
|--|---|

[g] For the gender of substantives ending with the sound of *é*, or *ais*, see *é* acute hereafter.

[b] For the gender of substantives ending with the sound of *a*, see that vowel hereafter.

un fiacre, <i>a hackney coach</i>	la familiarité, <i>familiarity</i>
un Afiatique, † <i>a native of Asia</i>	maniable, † <i>easily handled</i>
un acacia, <i>an acacia</i>	coriace, † <i>as tough as leather</i>
un dialogue, † <i>a dialogue</i>	le mariage, † <i>marriage</i>

iâ and its representatives ias & iats.

In the penultima of the terminations *iames*, *iates*, *ias*, *iâsse*, *iâsses*, *iâssent*, and *iât*, in verbs, *a* is uttered as if marked over with a circumflex accent; it is also broad in the terminations *iare* and *iats* in nouns and adnouns.

EXAMPLES.

tu confias, † <i>thou trustest</i>	tu reniâsses, † <i>thou mightest deny</i>
un galimatias, † <i>a confused discourse</i>	ils niâssent, † <i>they might disown</i>
nous étudîâmes, † <i>we did study</i>	il enviât, † <i>he might envy</i>
vous répudiâtes, † <i>you repudiated</i>	une tiâre, † <i>a tiara</i>
je liâsse, † <i>I might tie</i>	le diâble, <i>the devil</i>
	immédiâts, † <i>immediate</i>
	des plagîats, † <i>plagiarisms</i>

ion.

In this double vowel *i* assumes the slender sound of *i* in the English word *bit*; and *on*, the nasal utterance which is pointed out in p. 130.

EXAMPLES.

pion. † [i]	fion (<i>articulated zion</i>).
un lâmpion, † <i>a small lamp</i>	la précision, † <i>exactness</i>
un scorpion, † <i>a scorpion</i>	une invasion, † <i>an invasion</i>
gion.	ffion & tion (<i>alike</i>).
la religion, † <i>religion</i>	une expression, † <i>an expression</i>
une légion, † <i>a legion</i>	une action, † <i>an action</i>

[i] See note *b*, page 74.

estion & uſtion.	une union, <i>an union</i>
une queſtion, <i>a queſtion</i>	la communion, <i>communion</i>
la combuſtion, <i>an uproar</i>	
la digeſtion, <i>digestion</i>	xion. [k]
inion & union.	une réflexion, <i>a reflection</i>
une opinion, <i>an opinion</i>	une fluxion, <i>a fluxion</i>

☞ In the above words the diphthong makes two ſyllables in poetry.

ien, articulated like i-ain. [l]

The double vowel *ien* aſſumes alſo the double ſound of *i-en*; in which *i* is uttered as above, and *en* (the true primitive written ſound of all the naſalvowels treated of in p. 142, &c.) receives the utterance which is there pointed out : viz.

1. When *ien*, in words, ſtands as a final without any conſonants after it.

EXAMPLES:

biē, [m] <i>what a man is worth</i>	un liē, <i>a tie</i>
biē, <i>well</i>	un moyē, <i>a mean</i>
riē, <i>nothing</i>	le maintiē, <i>carriage</i>
combien, <i>how much</i>	un ſentretiē, <i>a converſation</i>

2. The double vowel *ien* aſſumes the ſame double ſound when it ſtands at the end of pronouns and ſubſtantives (or, rather, adjectives) expreſſing one's belief, profeſſion, or

[k] The following words ending in *ion* are maſculine : viz. — un baſtion, un gabion, un embryon, un alcion, un morion, un galion. — See *on* and note *p*, p. 132.

[l] For the ſound of *ain*, and the gender of nouns ending with that ſound, ſee p. 142, &c.

[m] For the gender of ſubſtantives ending with the ſound of *in*, or *ain*, ſee note *y*, p. 142.

country; observing, that, as those nouns generally have a feminine formed, in French, by the addition of *ne* (*ienne*), this new syllable not only causes *en*, in *ien*, to cease to be nasal, but, also, makes the first *n* silent; therefore *ienne* is pronounced as if spelt *iene*; in which, *i* is uttered as above, its following *e* is acutely open, and *n* is articulated strongly, because final *e* remains silent.

EXAMPLES.

ien, † articulated i-ain. ienne, articulated i-e-ne.		ENGLISH.
le mien, [n]	la mienne,	mine
un Ethiopien, †	une Ethiopienne,	an Ethiopian
un Péruvien, †	une Péruvienne,	a native of Peru
un Parisien, †	une Parisienne,	a Parisian
un musicien, †	une musicienne,	a musician
un comédien, †	une comédienne,	a player
un chrétien,	une chrétienne,	a christian

The foregoing rule also takes place for proper names of men, and even of dumb creatures; in which, as well as in those above, *ien* retains the same articulation when used in the plural, though it be followed there by a consonant.

EXAMPLES.

Cyprien, †	Cyprian	un chien, a dog
Tertulien, †	Tertullian	une chienne, a bitch

3. In all verbs ending their infinitive mood in *venir* and *tenir* (which are placed in the note [o] at the bottom of this

[n] For *ien* articulated *ian*, see the double vowel *ien* hereafter.

[o] Venir, devenir, convenir, intervenir, disconvenir, provenir, se souvenir, se ressouvenir, parvenir, prévenir, retenir, subvenir, survenir, contrevenir, tenir, obtenir, soutenir, entretenir, maintenir, appartenir, détenir, contenir, s'abstenir.

page) *en*, in *ien*, assumes also the nasal sound of *ain*; and *ienne*, *iennes*, and *iennent* (articulated alike), are uttered as *ienne* in the foregoing rule.

EXAMPLES.

je vien̄s, <i>I come</i>	je vien̄ne, <i>I may come</i>
tu tien̄s, <i>thou boldest</i>	tu vien̄nes, <i>thou mayest come</i>
il vien̄t, <i>he comes</i>	ils vien̄nent, <i>they may come</i>
je vien̄drai, <i>I shall come</i>	nous tien̄drions, <i>we should hold</i>
tu vien̄dras, <i>thou shalt come</i>	vous tien̄driez, <i>you should hold</i>
il vien̄dra, <i>he will come</i>	ils tien̄droient, <i>they should hold</i>

ian and its representative *ien*.

In these double vowels *i* is sounded as before mentioned, and *an*, or *en* (the former wherever it is met with, and the latter in words ending in *ient* and *ience*, and in verbs ending in *ienter*), assumes an utterance very much like that of *an* in the English word *want*.

EXAMPLES.

Words ending in *iant* and *ient* sounded alike.

un étudian̄t, ‡ [<i>p</i>] <i>a student</i>	un négocian̄t, ‡ <i>a merchant</i>
un ingrédién̄t, ‡ <i>an ingredient</i>	patien̄t, ‡ <i>patient</i>
concilian̄t, ‡ <i>reconciling</i>	en̄ rian̄t, ‡ <i>laughing</i>
émollien̄t, ‡ <i>making soft</i>	l'Orien̄t, ‡ <i>the East</i>

Words ending in *iance* and *ience* sounded alike.

la confian̄ce, ‡ <i>confidence</i>	la méfian̄ce, ‡ <i>mistrust</i>
la scienc̄e, ‡ <i>knowledge</i>	la patien̄ce, ‡ <i>patience</i>

Verbs ending in *ienter*.

patien̄ter, ‡ <i>to be patient</i>	s'impatien̄ter, ‡ <i>to be impatient</i>
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[*p*] Substantives ending in *ian* or *ien*, sounded alike, are of the masculine gender. — See the vowels *an* and *en* hereafter.

OF THE VOWEL *É*.

The reader has already seen, p. 114-5, when and where an *e* not accented assumes the acute sound of *é*; and, in p. 5, that it takes the same emission whenever it is marked over as above; therefore it only remains to indicate the gender of substantives ending with the sound of this vowel; to which are added those ending with the sound of *è* and *ê*, as they are of the same gender.

GENERAL RULES, POINTING OUT THE GENDER OF A NOUN WHICH HAS

é acute; *è* open, or its representative *ai*; or *ê* circumflexed, or its representative *ai*;

FOR THE VOWEL OF ITS LAST SYLLABLE.

Substantives are of the masculine gender when they end with the sound of any of the above vowels, followed or not by final consonants, mute or articulated, provided they are not attended by a final *e* mute.

EXAMPLES.

<i>é</i> acute,	un dé, un duché, un damier, un rocher.
<i>e</i> acutely open,	un fujet, un bienfait, le fiel, un fait.
<i>è</i> open,	l'enfer, l'air, un vers.
<i>ê</i> circumflexed,	un procès, un protêt, un mets, le kermés, un air.

EXCEPTIONS.

é, une clé, une duché pairie.
e, une met, a kneeding trough.

è, la chair, la mer, une cuiller, la nef, alger.
 é, la pais, une forêt.

Substantives in *é* and *idé* are also excepted.

é, la probité, la bonté. [q]
idé, l'amitié, la société.

OF THE VOWEL *E* ACUTELY OPEN.

This *e*, or either of its representatives in sound, *ei* or *ai*, being the vowel of the penultima or the last syllable of a word ending with any one of the following terminations, assumes an utterance which, as I have already mentioned, is an intermediate sound between that of *é* acute and *è* open, and very much like that of *e* in the English words *bell*, *met*, *progress*, *pen*, [r] &c. yet, as in some of the French terminations the utterance of *e* in the penultima draws more on the sound of *é* than of *è*, and in others quite the reverse; and, besides, as there are some terminations, though spelt exactly like those in the following lesson, wherein the *e* which ends the penultima is emitted as *è* grave, and even as *è* circumflexed (for example, — *trèfle*, *nèfle*, sounded very differently though both *e*'s are marked with the same accent in the French Academy's dictionary), it is next to an impos-

[q] The following words, ending in *é*, are masculine : viz. — un côté, le bénévolé, un paté, un comité, un traité, le tché, un comté, un arrêté de compte.

[r] *Ei* assumes this utterance when it comes in the middle of words, and *ai* when it comes in the middle and at the end of words, when they are not followed by *r*, *s* sounded like *z*, *ss*, or *ss*.

facility for a foreigner to be thoroughly acquainted with these differences in sound, but by practising, with *a qualified native of France*, on lessons like the following ones; wherein I have placed, under their proper heads, those finals in the penultima of which *e* assumes the utterance of *e* acutely open, *e* grave, and *e* circumflexed.

EXAMPLES.

ebre. [s]	ecte.
la gl̄ebe, <i>the soil</i>	une f̄ecte, <i>a sect</i>
ebre.	ecte. †
les t̄en̄ebres, <i>darkness</i>	un sp̄ect̄re, <i>an apparition</i>
ec. †	ede. †
un ēch̄ec, <i>a misfortune</i>	un rem̄ede, <i>a remedy</i>
un b̄ec, <i>the bill of a bird</i>	aide.
ece & effe.	aide, <i>help</i>
la Gr̄ece, <i>Greece</i>	edre. †
la nobl̄ess̄e, <i>nobility</i>	un c̄ed̄re, <i>a cedar</i>
ech̄e.	ef. †
une cal̄ech̄e, <i>a calash</i>	un ch̄ef, <i>a chief</i>
une fl̄ech̄e, <i>an arrow</i>	effe.
ect. †	un gr̄eff̄e, <i>a graft</i>
l'asp̄ect, <i>the aspect</i>	efle. †
le resp̄ect, <i>respect</i>	du tr̄eff̄e, <i>trefoil</i>

[1] See note b, page 74.

EXCEPTIONS TO THE FEMININE TERMINATIONS.

ebre, — l'Ebre, *a river*.
esse, — le Permesse.

ecte, — un insecte.
effe, — un greffe, *a registry*.

ege.†
 un sacrilège, *a sacrilege*
 eige (*sounded ege*).||
 de la neige, *snow*
 egle.||
 une règle, *a ruler*
 eigne & aigne (*sounded like egle*).†
 du seigle, *rye*
 un aigle, *an eagle*
 egme (*g hard*).†
 le flegme, *calmness of mind*
 egne & eigne.†
 un règne, *a reign*
 un peigne, *a comb*
 egre & aigre.†
 un Nègre, *a Negro*
 du vinaigre, *vinegar*
 el.†
 un autel, *an altar*

eil & eille. *See the end of this lesson.*
 ele & elle (*sounded alike*).||
 la cannelle, *cinnamon*
 une selle, *a saddle*
 elbe.†
 l'Elbe, *the Elbe*
 elme.†.
 elme (le feu St), *shing fires seen at sea*
 elte.||
 une vèlte, *a sort of measure*
 ême. *See ê hereafter.*
 ene, enne, eine, & aine.||
 une semaine, *a week*
 une aubaine, *a windfall*
 la peine, *trouble*
 une plaine, *a plain*
 une veine, *a vein*

EXCEPTIONS TO THE MASCULINE TERMINATIONS.

aigle, — une aigle (*in heraldry*).
 eigne & aigne, — une empeigne, une enseigne (*a sign hung at a door*), la teigne, une chataigne.
 egre, — la S'ègre, *the name of a river*.

EXCEPTIONS TO THE FEMININE TERMINATIONS.

ele & elle, — un libelle, un modèle, un violencelle, un parallèle (*a comparison*), un érysipèle.

une fredaine, *a frolic*
 une fontaine, *a fountain*
 la laine, *wool*
 l' haleine, *breath*
 la carène, *the careening of a ship*
 une garène, *a warren*
 la Varenne, *the French king's private hunting ground*
 les étrennes, *new-year's gifts*
 de l'ébène, *ebony*
 de la graine, *the seed*
 une Américaine, *an American*

ep.†

un cep, *a vine*

epe. See è hereafter.

epe.||

la lèpre, *leprosy*

epte.†

un précepte, *a precept*

eptre.†

un scèptre, *a sceptre*

equé.||

une bibliothèque, *a library*

des obsèques, *funeral rights*

er, ere, erre, aire, &c.

See è hereafter.

este (sounded).†

un digeste, *a digest*

estre (sounded).†

un sèmentre, *a space of six months*

ese, eze, & aise. See è hereafter.

et, oit, & ait (sounded alike)†.

un armet, *a helmet*

il armoit, *he was arming*

un effet, *an effect*

il étouffoit, *he was suppressing*

un forfait, *a trespass*

un bienfait, *a favor*

il monroit, *he was shewing*

un portrait, *a portrait*

un filet, *a net*

il parloit, *he was speaking*

du lait, *milk*

un souhait, *a wish*

un jouet, *a toy*

il jouoit, *he was playing*

EXCEPTIONS TO THE MASCULINE TERMINATIONS.

este, — la peste, une veste, une soubreveste, la sieste.

estre, — la mestre-de-camp.

ete, ette, & aite.	un diamètre, <i>a diameter</i>
une _estafète, <i>an express</i>	eve.
une _défaite, <i>a defeat</i>	la sève, <i>sap</i>
une _bureste, <i>a cruet</i>	evre.
une _retraite, <i>a retreat</i>	une chèvre, <i>a she-goat</i>
une _allouette, <i>a lark</i>	une lèvre, <i>a lip</i>
il soubaite, <i>he wishes</i>	ex.†
une _violette, <i>a violet</i>	un _index, <i>an index</i>
une _laite, <i>a soft roe</i>	exe.†
une _planète, <i>a planet</i>	une _sexe, <i>a sex</i>
une _trompette, <i>a trumpet</i>	exte.†
etre.†	un _texte, <i>a text</i>
un baromètre, <i>a barometer</i>	

eil & eille (*founded alike*). [i]

The vowel *e*, in *eil* and *eille*, assumes the sound of *e* acutely open, and *i* serves only to give *l* the liquid sound mentioned in p. 121.

EXAMPLES.

m. le _sommèil, <i>sleep</i>	une _abeille, <i>a bee</i>
sommeiller, <i>to slumber</i>	v. le _réveil, <i>waking-time</i>
b. une _corbeille, <i>a large basket</i>	réveiller, <i>to wake</i>
	une _merveille, <i>a wonder</i>

EXCEPTIONS TO THE MASCULINE TERMINATIONS.

estre, — une _lestre,

exte, — une _sexe.

EXCEPTION TO THE FEMININE TERMINATION

ette, — un _squélette.

[i] Substantives ending in *eil* are masculine, and those ending in *eille* are feminine.

s <i>soft.</i> de l'oseille, <i>sorrel</i>	teiller, <i>to peel bemp</i>
un groseillier, <i>a currant tree</i>	une bouteille, <i>a bottle</i>
s <i>hard.</i> un conseil, <i>advice</i>	l. le soleil, <i>the sun</i>
un conseiller, <i>a counsellor</i>	n. une corneille, <i>a crow</i>
t. un orteil, <i>a toe</i>	r. une oreille, <i>an ear</i>
	un oreiller, <i>a pillow</i>
	gu. orgueilleux, <i>a proud man</i>

ieil ieille (e a little fuller).

v. vieil, <i>old</i>	v. un vieillard, <i>an old man</i>
une vieille, <i>an old woman</i>	la vieillesse, <i>old age</i>

☞ For words ending in *ece, esse, eche, esse, ele, elle, ene, enne, einc, aine, epre, et, etc, ette, aite, etre, or eve*, wherein *e, ei, or ai*, are uttered broad, see the lessons on 2, p. 166, &c.

OF THE VOWEL È.

This è (called *open*) assumes a sound which is very much like those of *e* and *a* in the English words *where* and *fare*, though not quite so broad, according to the following directions: viz.

1. Its sound is a little more resonant than that of *e* acutely open, when it comes in the middle of words before an *r* followed by any other consonant but another *r*.

EXAMPLES.

er & ert. See er & air in the next rule.

erbe.	erle.†
de l'berbe, <i>grafs</i>	un merle, <i>a blackbird</i>
une gerbe, <i>a sheaf of corn</i>	erme.†
erce & erle.	le germe, <i>the sprout</i>
une berce, <i>a plant</i>	un terme, <i>a term</i>
une traverserle, <i>a traverse</i>	erne.
erche.	une caverne, <i>a cavern</i>
une perche, <i>a perch</i>	une citerne, <i>a cistern</i>
une recherche, <i>a search</i>	erpe.
ercle.†	une serpe, <i>a bill for lopping trees, &c.</i>
un cercle, <i>a circle</i>	erte.
erge.	une perte, <i>a loss</i>
de la ferge, <i>ferge</i>	une desserte, <i>a desert</i>
une asperge, <i>asparagus</i>	erve.
ergue.†	la verve, <i>humour, with poets</i>
un exergue, <i>an exergue</i>	

2. The sound of this *è* is a little more sonorous when, at the end of words, it comes before a final sounded *r*; and, also, when, in the middle of words, it precedes either *r* or *rr* followed by *e*, *es*, or *ent*, mute (*ere*, *eres*, *erent*, &c.): in which cases *è* has for its representative in sound —

ai, in *air*, *aire*, *aires*, and *airent*.

EXCEPTIONS TO THE FEMININE TERMINATIONS.

erbe, — un verbe, un proverbe, un adverbe.

erce, — un berce (*the name of a bird*), le commerce, un sefterce.

erche, — le Perche, *the name of a province*.

erne, — l'averne, un cerne, des quaternes, un terne.

EXCEPTIONS TO THE MASCULINE TERMINATIONS.

ergue, — une vergue.

erme, — une berme, une ferme.

erle, — une perle.

EXAMPLES.

er & air (*r articulated strongly*). [u]

un_amer, <i>what is bitter</i>	ils tombèrent, <i>they fell</i>
l'hiver, <i>winter</i>	br. un libraire, <i>a bookseller</i>
l'enfer, <i>hell</i>	ils ombrèrent, <i>they shaded</i>
le fer, <i>iron</i>	p. un père, <i>a father</i>
un cancer, <i>a cancer</i>	un pair, <i>a peer</i>
un belvédère, [v] <i>a belvedere</i>	un repaire, <i>a den for</i> <i>wild beasts</i>
l'air, <i>the air</i>	ils soupèrent, <i>they did sup</i>
m. un maire, [w] <i>a mayor</i>	v. un verre, <i>a glass</i>
ils armèrent, <i>they armed</i>	un calvaire, <i>a cross fixed</i> <i>on a hillock</i>
b. un syllabaire, <i>a table of</i> <i>syllables</i>	

[u] Substantives ending in *er, ere, erre, air, and aire*, are masculine,

EXCEPT,

er, — *la mer, une cuiller, Alger.*

ere & erre, — *une ère, erre, une chimère, une vipère, une atmosphère, une sphère, la fougère, la chère, une enchère, jachère, la misère, une fêre, une artère, la fumetère, une pantèrre, la tère, la colère, une galère, la guerre, une équerre.*

aire, — *une aire, une grammaire, une paire, une affaire, un chaire, une haire, une glaire, la chair.*

[v] The substantives ending in *er* introduced in this rule, and those in note *u*, are, I believe, the only ones in French wherein the final *r* is strongly articulated: but it must be noticed, that final *r* receives the same articulation in all foreign proper names, and in words borrowed from the Greek and Latin; as, for examples, — *Jupiter, gaster, pater, ether.*

[w] Though the sound of *ai* in this final, and that of *e* in *er, ere*, and *erre*, are said to be the same, yet a little difference may be perceived in their separate emission, which does not proceed from any variation in sound, but from the quantity; as *e* and *ai*, in *er* and *air*, are not so long as they are in *ere, erre*, or *aire*, although the sound is the same.

v. ils trouvèrent, <i>they found</i>	ils portèrent, <i>they carried</i>
f. un somnifère, <i>a soporiferous draught</i>	l. du capillaire, <i>capillary</i>
ils préférèrent, <i>they preferred</i>	ils parlèrent, <i>they spoke</i>
g soft. ils rongèrent, <i>they gnawed</i>	n. le tonnerre, <i>thunder</i>
ch. ils cherchèrent, <i>they did look for</i>	un dictionnaire, <i>a dictionary</i>
s soft. ils posèrent, <i>they set</i>	ils menèrent, <i>they conducted</i>
s hard. un dessert, <i>a dessert</i>	r. un téméraire, <i>a rash man</i>
un concert, <i>a concert</i>	ils demeurèrent, <i>they lived</i>
un corsaire, <i>a pirate</i>	gu. la guerre, <i>war</i>
ils poussèrent, <i>they thrust</i>	le vulgaire, <i>the common people</i>
d. un dromadaire, <i>a dromedary</i>	ils prodiguèrent, <i>they wasted</i>
ils mandèrent, <i>they sent word</i>	q. un antiquaire, <i>an antiquary</i>
t. le ministère, <i>the ministry</i>	un apothicaire, <i>an apothecary</i>
un parterre, <i>a flower garden</i>	ils marquèrent, <i>they marked</i>
un notaire, <i>a notary</i>	

ON *oi* SOUNDED LIKE *è* OPEN.

In the words and throughout the verbs placed in this lesson, the vowel *oi* assumes an utterance which partakes of that of *è* not fully open: viz,

FRENCH.	PRONOUNCED.	ENGLISH.
foible,	fèble, or faible,	weak
foiblement,	fèblement,	weakly

foibleſſe,	fèbleſſe,	<i>weakneſs</i>
foiblir,	fèblir,	<i>to give way</i>
aſfoiblir,	aſèblir,	<i>to grow weak</i>
aſfoibliffant,	aſèbliffant,	<i>weakening</i>
aſfoibliffement,	aſèbliffement,	<i>weakening</i>
roide,	rède,	<i>ſtiff</i>
roideur,	rèdeur,	<i>ſtiffneſs</i>
roidir,	rèdir,	<i>to ſtiffen</i>

☞ For è in final ès, ſee *aids*, *aie*, &c. hereafter.

OF THE BROAD VOWEL Ê.

This vowel is generally marked over with the circumflex accent, from which it takes its name. It has for its representatives in ſound,

1. *Êi* and *oi* in the words placed as examples in this leſſon; in the terminations *aids*, *aie*, *aies*, *aient*, *ais*, *aife*, and *aix*; *aitre* in ſubſtantives and verbs; and *oi* throughout thoſe verbs which end their infinitive mood in *oitre*:
2. Final *ès* in ſubſtantives, prepoſitions, conjunctions, adverbs, and monosyllables; and final *êts* in ſubſtantives;
3. *Ois*, *cois*, *oient*, and *coient*, in the imperfect tenſe, indicative mood, and conditional of verbs; and *ois* in ſeveral names of nations:

all which, as well as *ê*, are always uttered broad, and very much like *e* and *a* in the Engliſh words *where* and *fare*.

EXAMPLES.

ê & ai in the middle of words.

êche.||

une bêche, *a spade*une pêche, *a peach*la pêche, *fishing*de la revêche, *a sort of stuff*de la drêche, *malt*une lêche, *a slice of any thing*
to eat

êfle.||

une nêfle, *a medlar*

êle.||

la grêle; *hail*

ême.†

un problême, *a problem*un diadême, *a diadem*un dilême, *a dilemma*le baptême, *baptism*un tbême, *an exercise*un anatbême, *a curse*le carême, *lent*le chrême, *chrism*

êne, eine, & aîne.||

une chaîne, *a chain*la gêne, *constraint*une scène, *a scene*la cène, *the Lord's supper*la Seine, *a river*un feîne, *a sort of fishing-net*une alêne, *an awl*la haine, *hatred*une rène, *a rein*une Arène, *where the gladi-*
*ators fought*la reine, *the queen*une gaine, *a sheath**And all proper names.*

êpe.†

du crêpe, *crape*

êpre.||

les vêpres, *vespers*

êque.†

un évêque, *a bishop*un archévêque, *an archbishop*

EXCEPTIONS TO THE FEMININE TERMINATIONS.

êche, — un prêche.

êle, — le zèle.

êne, — un chêne, un frêne, un pêne.

EXCEPTIONS TO THE MASCULINE TERMINATIONS.

ême, — de la crème.

êpe, — une guêpe.

êse, eze, & aise.||

de la braîse, *burning coal*

une fraîse, *a strawberry*

une chaise, *a chair*

seize, *sixteen*

l'aise, *conveniency*

une fadaise, *a trifle*

une Irlandoise, *a native of
Ireland*

une thèse, *a thesis*

une parenthèse, *a parenthesis*

une mortaise, *a mortise*

la Genèse, *Genesis*

une fournaise, *a furnace*

une Caenoise, *a native of Caen*

une Portugaise, *a Portuguese*

un punaise, *a bug*

une Angloise, *a native of
England*

la glaise, *clay*

esse & aise.||

une abbessé, *an abbess*

la baisse, *lowering of the stocks*

une presse, *a press*

une compresse, *compress*

une laîsse, *a leash*

de la graîsse, *grease*

une caisse, *a chest*

êt.†

l'aprêt, *preparation*

un protêt, *a protest*

un têt, *potshard*

un benêt, *a silly fellow*

un genêt, *broom*

un arrêt, *a decree*

l'intérêt, *interest*

un acquêt, *a purchase*

ête.||

une bête, *a beast*

une tempête, *a tempest*

une fête, *a feast*

une boîte, *a box*

une tête, *a head*

une arbalète, *a crossbow*

une arête, *a fishbone*

une quête, *a quest*

une conquête, *a conquest*

une requête, *a request*

une enquête, *an inquiry*

un crête, *a cock's comb*

EXCEPTIONS TO THE FEMININE TERMINATIONS.

êse, eze, & aise, — un diocèse, un trapèse, la Galèse (*a river*), le Péloponèse, mal-aise, méfaisse : — *the two last words are obsolete.*

ête & aite, — un tête-a-tête, le faite.

EXCEPTION TO THE MASCULINE TERMINATION

êt, — une forêt.

être.†	un hêtre, <i>a beachtree</i>
un être, <i>a being</i>	un vieux reître, <i>a cunning</i>
un bien être, <i>happiness</i>	<i>old man</i>
un maître, <i>a master</i>	des guêtres, <i>spatterdashies</i>
du salpêtre, <i>saltpetre</i>	ève & aive.
un prêtre, <i>a priest</i>	la grève, <i>a place</i>
dés ancêtres, <i>ancestors</i>	une trêve, <i>a truce</i>
un traître, <i>a traitor</i>	Genève, <i>the name of a city</i>

Final aids aie, aies, aient, ais, aits, aix, ès, ets, ois, eoïs, oient, and eoient, sounded like ê. [x]

ê.ai. tu es, <i>thou art</i>	je formois, <i>I was forming</i>
il est, <i>he is</i>	ils armoient, <i>they armed</i>
un ais, <i>a board</i>	b. des barbets, <i>water dogs</i>
ils aient, <i>they may have</i>	le rabais, <i>lessening</i>
une haie, <i>a hedge</i>	une baie, <i>a bay</i>
m. mès, <i>my</i>	je tombois, <i>I was falling</i>
dés mès, <i>messes</i>	ils tomboient, <i>they were</i>
mais, <i>but</i>	<i>falling</i>

EXCEPTION TO THE MASCULINE TERMINATION

être, — une fenêtre.

EXCEPTIONS TO THE FEMININE TERMINATIONS:

ève & aive, — un rêve, un glaive.

[x] Though the utterance of all these terminations may, perhaps, differ a little either in sound or quantity, yet I place them together to avoid puzzling the reader, which certainly would be the case was I to class them according to their exact emission; and, besides, as this is a nicety in the pronunciation which must be heard, I leave it to the qualified teacher to make his pupil sensible of the trifling difference.

<p>v. des navets, <i>turnips</i> je vais, <i>I am going</i> j'avois, <i>I had</i> ils buvoient, <i>they were drinking</i></p>	<p>ils arrach^{oient}, <i>they rooted out</i> s soft: un fresaie, <i>a kind of owl</i> je pesois, <i>I was considering</i> ils fesoient, <i>they were doing</i></p>
<p>p. des toupets, <i>toupets</i> épais, <i>thick</i> la paix, <i>peace</i> ja frap^{pois}, <i>I was striking</i> ils trompoient, <i>they deceived</i></p>	<p>s hard. i^{es}, <i>his, or her</i> c^{es}, <i>these, or those</i> des bâflets, <i>terriers</i> un proc^{es}, <i>a lawsuit</i> Du Mar^{çais}, <i>a proper name</i> une faus^{saie}, <i>a plot of</i></p>
<p>f. un prof^{es}, <i>a monk who has made his vows</i> des ef^{fets}, <i>effects</i> des fa^{its}, <i>facts</i> un fa^{ix}, <i>a burden</i> j'éto^{uffois}, <i>I was choked</i> ils étou^{ffoient}, <i>they were choaked</i></p>	<p>- willows je pass^{ois}, <i>I was passing by</i> tu per^{çois}, <i>thou wast piercing</i> ils pou^{ssoient}, <i>they were pushing</i> ils for^{çoient}, <i>they were forcing</i></p>
<p>j.g.soft. des proj^{ets}, <i>projects</i> des rou^{gets}, <i>a sort of fish</i> du ja^{is}, <i>jet</i> j'a^{ie}, <i>I may have</i> je man^{geois}, <i>I was eating</i> ils chan^{geoient}, <i>they were changing</i></p>	<p>d. d^{es}, <i>of, or from the</i> d^{es}, <i>from, or since</i> des ba^{udets}, <i>asses</i> un da^{is}, <i>a canopy</i> je deman^{dois}, <i>I was asking</i> ils mor^{doient}, <i>they bit</i></p>
<p>ch. des broch^{ets}, <i>pikes</i> Beaum^{archais}, <i>a proper name</i> je mar^{chois}, <i>I was walking</i></p>	<p>t. t^{es}, <i>thy</i> des mot^{ets}, <i>motettos</i> une fut^{aie}, <i>a wood of high trees</i> ils for^{toient}, <i>they were going out</i></p>

t. je montois, <i>I was mounting</i>	la monnoie, <i>money</i>
l. les, <i>the</i>	r. des furêts, <i>ferrets</i>
des mulets, <i>mules</i>	un marais, <i>a marsh</i>
un legs, <i>a legacy</i>	une raie, <i>a thornback</i>
des balais, <i>brooms</i>	je courrois, <i>I was running</i>
une laie, <i>a wild sow</i>	ils courroient, <i>they would run</i>
j'avalois, <i>I swallowed</i>	gu. des daguets, <i>young flags</i>
ils parloient, <i>they were speaking</i>	une zagale, <i>a long dart</i>
n. des sonnets, <i>sonnets</i>	ils prodiguoient, <i>they were lavishing</i>
des panais, <i>parsneps</i>	je prodiguois, <i>I did lavish away</i>
des harnois, <i>harnesses</i>	qu. des bouquets, <i>nossegays</i>
une chenaie, <i>a place planted with oaks</i>	un laquais, <i>a lacquey</i>
je menois, <i>I was conducting</i>	je marquois, <i>I was marking</i>
ils venoient, <i>they were coming</i>	ils marquoient, <i>they were marking</i>

Verbs ending their infinitive mood in *aitre* and *oitre*.

In the following verbs, and their derivatives, *ai* and *oi* assume the broad sound of *é*: viz.

naître, <i>to be born</i>	connoître, <i>to know</i>
pâître, <i>to graze</i>	paroître, <i>to appear</i>

Names of nations, provinces, &c. ending in *ois* founded *d* or *ais*.

un Saintongerois, <i>a native of Saintonge</i>	un Hollandois, <i>a Dutchman</i>
un Ecoffois, <i>a Scotchman</i>	un Irlandois, <i>an Irishman</i>
un François, <i>a Frenchman</i>	Charolois, <i>a proper name</i>
	le Bourbonnois, <i>a province</i>

un Caennois, <i>a native of Caen</i>	l'Orléannois, <i>a province</i>
un Lioannois, <i>a native of</i> <i>Lyons</i>	un Polonois, <i>a Pole</i>
la Milanois, <i>the Milanese</i>	un Rouennois, <i>of Roan</i>
Nivernois, <i>a proper name</i>	le Soissonnois, <i>a country</i>
	un Anglois, <i>an Englishman</i>

OF THE VOWEL *A*.

This vowel, as I said p. 5, is liable to assume an open sound under the figure of *a*, and a broad utterance under that of *ā*. — In the former case (which is the subject of this lesson), its sound is very much like that of *a* in the English words *what* and *arm*.

EXAMPLES.

abe.† [<i>y</i>]	arbe.‖
un crabe, <i>a crab</i>	la barbe, <i>the beard</i>
able & eable.†	arbre.†
un érable, <i>a mapletree</i>	un arbre, <i>a tree</i>
mangeable, <i>eatable</i>	

[*y*] For substantives of this and the following terminations, wherein *a* is sounded broad, see the vowel *ā* hereafter.

EXCEPTIONS TO THE MASCULINE TERMINATIONS,

abe, — une syllabe.

able, — une table, une étable, une fable.

EXCEPTION TO THE FEMININE TERMINATION.

arbe, — un barbe, *a barb-barfs*.

ac. †	acte. †
un bac, <i>a ferry boat</i>	un acte, <i>an act</i>
aque.	ade.
une caque, <i>a sort of cash</i>	une arcade, <i>an arched vault</i>
une baraque, <i>a barrack</i>	adre. †
ace & affe.	un ladré, <i>a stingy fellow</i>
la glace, <i>ice</i>	arde.
une terrasse, <i>a terrace</i>	une barde, <i>a bard</i>
ache.	la garde, <i>the guard</i>
une hache, <i>an axe</i>	afe & aphe.
une tache, <i>a spot</i>	une carafe, <i>a decanter</i>
acle. †	une épitaphe, <i>an epitaph</i>
un miracle, <i>a miracle</i>	age. †
un spectacle, <i>a spectacle</i>	un gage, <i>a pledge</i>
acre. †	un marécage, <i>a marsh</i>
un acre, <i>an acre</i>	

EXCEPTIONS TO THE FEMININE TERMINATIONS.

aque, — un abaque, un braque, un cloaque, un potaque, le zodiaque.

ace & affe, — un espace, le Parnasse, le tasse.

ache, — un panache.

ade, — un grade, jade (*a stone*), un stade.

arde, — le péricarde, un garde.

aphe, — un apographe, un cénotaphe, un paragraphe.

EXCEPTIONS TO THE MASCULINE TERMINATIONS.

acle, — une bernacle.

acre, — de la nacre, une polacre.

acte, — une épacte, une cataracte.

age, — une cage, Cartbage, une image, une page, une plage, la rage.

agne.	ane & anne.
la Bretagne, <i>Brittany</i>	une cabane, <i>a cottage</i>
ague.	une canne, <i>a cane</i>
une bague, <i>a ring</i>	arne.
al.†	une carne, <i>the corner of a thing</i>
un animal, <i>an animal</i>	une lucarne, <i>a dormer</i>
ail & aille. <i>See the end of this lesson.</i>	ap.†
ale & alle.	un cap, <i>a cape</i>
une cabale, <i>a cabal</i>	ape & appe.
une balle, <i>a ball</i>	une cape, <i>a hood</i>
alme.†	une trappe, <i>a trap</i>
un palme, <i>a palm</i>	ar, ard, & art.†
ame & amme.	un bar, <i>a barbel</i>
une lame, <i>a blade</i>	un dard, <i>a dart</i>
une épigramme, <i>an epigram</i>	un art, <i>an art</i>
arme.†	are, arre, & arrhe. <i>See â.</i>
cârmes, <i>two-four at Trictrac</i>	arpe.
	une harpe, <i>a harp</i>
	une carpe, <i>a carp</i>

EXCEPTIONS TO THE FEMININE TERMINATIONS.

agne, — un bagne, un pagne.
 ague, — un ossifrage, *the great sea-eagle*.
 ale & alle, — un astragale, un dédale, le scandale, un intervalle.
 ame & amme, — dictame, hippopotame, monogramme, programme, un épithalame, du sésame, un trou-madame.
 ane, — du filigrane.
 arpe, — le carpe, le péricarpe, l'épicarpe,

EXCEPTIONS TO THE MASCULINE TERMINATIONS.

alme, — une palme, *a branch of a palm-tree*.
 arme, — une alarme, une arme, une larme.

arque.	as.†
une bārq̄ue, <i>a bark</i>	un combāt, <i>a battle</i>
arte.	un chāt, <i>a cat</i>
une cārte, <i>a card</i>	ate & aste.
artre.	un dāte, <i>a date</i>
une mārte, <i>a martin</i>	une nārte, <i>a mat</i>
as & ase. See à hereafter.	atre & attre.†
asque.†	le quātre, <i>the fourth</i>
un cāsque, <i>a helmet</i>	ave.
aste.†	une cāve, <i>a cave</i>
le fās̄te, <i>flatelinefs</i>	ax & axe.†
astre.†	Ajāx, <i>a proper name</i>
un āstre, <i>a star</i>	un āxe, <i>an axletree</i>

aīl† & aille.||

In the following substantives *a* is *only open*, and uttered as above, and *i* serves only to give *l* a liquid articulation, which is very much like that heard in the English word *valiant* (as mentioned in p. 121) : viz.

de l'aīl, <i>garlic</i>	de l'émaīl, <i>enamel</i>
un maīl, <i>a mall</i>	un tramaīl, <i>a trammel</i>

EXCEPTIONS TO THE FEMININE TERMINATIONS.

astre, — du tartre,~
 ate, — un cravate (*a sort of trooper*), l'Euphrate, les stigmates, un ar-
 mate, du mitridate, un pirate, les pénates.
 ave, — un aggrave, un chou-rave, un concilve, un réaggrave.

EXCEPTIONS TO THE MASCULINE TERMINATIONS.

asque, — une basque (*the skirt of a coat*), une bourrasque.
 aste, — une Caste (*a tribe*), la Vaste (*a river*).
 astre, — une plâstre.
 atre, — Ses *à* broad for the exceptions to this termination,

un camail, <i>a little cloak worn by the Pope</i>	le bétail, <i>cattle</i>
un bail, <i>a lease</i>	un éventail, <i>a fan</i>
le travail, <i>work</i>	un poitrail, <i>the breast of a horse</i>
une médaille, <i>a medal</i>	un gouvernail, <i>a rudder</i>
un portail, <i>a front gate</i>	un féraïl, <i>a scraglio</i>
un détail, <i>retail</i>	un attirail, <i>an equipage</i>
	un bercail, <i>a sheepfold</i>

As also in the following substantives, adjectives, and verbs :
viz.

ailleurs, <i>elsewhere</i>	jailir, <i>to spout out</i>
un maillet, <i>a mallet</i>	jailissant, <i>spouting out</i>
un maillet, <i>swaddling cloth</i>	jailissement, <i>the spouting out of waters</i>
un émailleur, <i>a person that enamels</i>	rejailir, <i>to fly back</i>
émailler, (<i>indic. mood only</i>) <i>to enamel</i>	affailir, <i>to affail</i>
émaillé, <i>enamelled</i>	tressailir, <i>to start</i>
émaillons, <i>let us enamel</i>	d'ailleurs, <i>besides</i>
pailler, <i>pale wine</i>	un médailler, <i>a place where medals are kept</i>
un travailleur, <i>a pioneer</i>	un médaillon, <i>a medallion</i>
travailler, (<i>indic. mood only</i>) <i>to work</i>	détailler (<i>indic. mood only</i>), <i>to retail</i>
travaillons, <i>let us work</i>	un bataillon, <i>a batallion</i>

For the gender of substantives ending with the sound of *a*, see the end of the lesson on *a*.

OF THE BROAD VOWEL *A*.

This vowel always assumes a broad sound which is very much like (though not quite so full) that of *a* in the English

word *all*, whenever it is circumflexed; and in all cases mentioned in the following lessons: viz.

At the beginning of the following words.

un <i>ā</i> , <i>an A</i>	une <i>ā</i> nēsse, <i>a she-ass</i>
une <i>ā</i> me, <i>a soul</i>	un <i>ā</i> non, <i>a young ass</i>
<i>l'ā</i> ge, <i>years</i>	<i>ā</i> cre, <i>tart</i>
<i>ā</i> mēn, <i>so be it</i>	<i>ā</i> cretē, <i>tartness</i>
un <i>ā</i> ne, <i>an ass</i>	<i>ā</i> pre, <i>acid</i>
un <i>ā</i> tre, <i>a hearth</i>	<i>ā</i> pretē, <i>sourness</i>

*ā*be.† [z]

un *ā*strolābe, *an astrolabe*

*ā*ble.†

du <i>ā</i> ble, <i>sand</i>	le <i>ā</i> ble, <i>the back of a</i>
un <i>ā</i> ble, <i>a cable</i>	<i>bare</i>

A is also broad in these verbs, when the syllable coming after *a* ends with *e*, *es*, or *ent*, mute.

accābler, <i>to overburden</i>	s'ensābler, <i>to run upon the</i>
hābler, <i>to exaggerate things</i>	<i>sand</i>

*ā*bre.†

un <i>ā</i> bre, <i>a sabre</i>	du <i>cinā</i> bre, <i>finoper</i>
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And through the following verbs,

se *cā*brer, *to fall in a passion* | *délā*ber, *to impair*

*ā*che.||

une <i>gā</i> che, <i>the staple of a lock</i>	une <i>relā</i> che, <i>a harbour</i>
dēs <i>mā</i> ches, <i>corn-sallad</i>	une <i>tā</i> che, <i>a task</i>

[z] See p. 170-1-2-3, for words of this and the following terminations in which *a* is only open.

EXCEPTION TO THE FEMININE TERMINATION

*ā*che, — un *relā*che, *a relaxation*.

And in the following verbs,

fâcher, <i>to make angry</i>	relâcher, <i>to put into an arbor</i>
gâcher, <i>to mix mortar</i>	mâcher, <i>to shew</i>
lâcher, <i>to unbend</i>	tâcher, <i>to endeavor</i>

And in the substantives *mâchefer* and *mâchemoure*, and adjective *lâche*.

âcle.||

une débâcle, *the breaking of a frost in a river*

And in the following verb, when the syllable coming after *a* ends with *e*, *es*, or *ent*, mute.

racier, *to scrape*

âcre.†

un sâcre, *a bird*

âdre.†

un câder, *a frame*

And in the following verb and adjective,

encâder, *to frame* | mâdré, *cunning*

âfle.||

un râfle, *a raffle at dice*

And through the following verbs,

râfler, *to raffle* | érafier, *to scratch*

âffre.||

une âffre (*a word very little in use*), *horror*

âgner.

A is broad in the verb *gâgner* and its derivatives.

EXCEPTION TO THE MASCULINE TERMINATION

âdre, — une éscâdre,

|| Âle. †

le hâle, *a drying wind*un râle, *the name of a*un mâle, *a male**bird*

And in the following adjective, substantives, and verbs,

pâle, *pale*| hâlé, *scorched*| pâleur, *paleness*pâlir, *to turn pale*| râler, *to rattle*

âme. † & âme. ||

un cataplaine, *a cataplasm, or*le blâme, *blame**poultice*un infâme, *an infamous man*

And in the following substantive and verb, as well as in the preterite tense, indicative mood of verbs,

se pâmer, *to faint away*nous tombâmes, *we fell*pâmoison, *a fainting fit*nous mangeâmes, *we ate*

âne. †

un orgâne, *an organ*les mânes, *manes*le crâne, *the skull*le péricrâne, *the pericranium*

And in the following verbs, when the syllable coming after

*a ends with e, es, or ent, mute,*damner, *to damn*| condamner, *to condemn*

âpe. ||

une râpe, *a grater*And in the verb râper (*to grate*).

âpre. ||

une câpre, *a caper*And in the substantive câprier (*a caper-tree*).

EXCEPTIONS TO THE MASCULINE TERMINATIONS.

âme, — la flamme.

âne, — de la mâne.

EXCEPTIONS TO THE FEMININE TERMINATIONS.

âpre, — un capre, *a privateer*.

âque.||

Pâque, *the Passover*

are, arre, & arrhes.||

une marte, *a sort of mattock*une barre, *a bar*des arrhes, *pledges*la tare, *defect*

And in the following verb when the syllable coming after
a ends with *e*, *es*, or *ent*, mute.

s'égarer, *to go astray* — and through the verb barrer.

See p. 72-3, for the sound of *a* in the middle of words before two *r*'s.

as.†

un amas, *a board*un las, *a list*un ramas, *a collection*un tas, *a heap*bas, *low*las, *tired*un pas, *a step*un las, *a string*le trépas, *decease*cas, (*an old adjective*), *bro-*un compas, *a compass*

ken

A is also broad in the following verbs, which are derived
from the above nouns and adnouns.

amasser, *to gather*fasser, *to sift*ramasser, *to pick up*entasser, *to heap up*trépasser, *to die*lasser, *to fatigue*compasser, *to measure with a
compass*se délasser, *to refresh one's-self*
casser, *to break*

And also in verbs, as

tu as, *thou hast*tu auras, *thou shalt have*

EXCEPTIONS TO THE FEMININE TERMINATIONS.

âque, — Jâques.

are, arre, & arrhes, — le çauchemare, un tintamarre, un phare, un ca-
tarre, les lare, le tartare, un bécarre.

âse & âze. ||

une bāse, a foundation | une extāse, an extacy
 une topāze, a topaz | de la gāze, gauze
 la vāse, slime | une cāse, a point at the game
 une emphāse, an emphasis | of trictrac

And in the following verbs and substantive,

brāser, to solder | rāser, to shave | brasier, a quick fire

asse. ||

une māsse, a mace at bil- | une chāsse, a sbrine
 liards | une tāsse, a cup
 une bāsse, a bass | une nāsse, a snare
 une pāsse, a thrust | la cāsse, cassia
 une échāsse, a silt | une clāsse, a class

A assumes the same broad sound in the following verbs and substantive,

passer, to pass | enchasser, to encase jew-
 surpasser, to excel | els
 classer, to class | chassir, the frame of a window

And in the preterite tense, subjunctive mood of words, as,

je parlāsse, I might speak | ils parlāsse, they might
 tu parlāsse, thou mightest speak | speak

at.

un māt, a mat | un appāt, a bait for an animal
 un bāt, a pack saddle | le dégāt, barock

And in the third person, subjunctive mood of verbs, as

il armāt, he might love | il mangeāt, he might eat

EXCEPTIONS TO THE FEMININE TERMINATION

af, — un vase (a cup), pétase, un gymnase.

|| *âte.* ||la p^âte, *paste* | la h^âte (*and all deriv.*), *haste*

And in the following verbs when the syllable coming after
a ends with *e*, *is*, or *ent*, mute,

bâter, <i>to saddle</i>	apâter, <i>to put a bait</i>
mâter, <i>to furnish with a mast</i>	empâter, <i>to make clammy</i>
démâter, <i>to unmast</i>	gâter, <i>to waste</i>

And in the second person plural of verbs, as

vous parlâtes, *you spoke* | vous mangeâtes, *you eat*

âtre, †

de l'albâtre, *alabaster* | du plâtre, *plaster*le théâtre, *the stage*

And in the following verb, substantive, and adjective,

plâtrer, <i>to plaster</i>	plâtrière, <i>a plaster-quarry</i>
plâtrier, <i>a plasterer</i>	

âve, †

le conclâve, *the conclave*

âvre, †

un hâvre, *a harbour* | un cadâvre, *a corpse*aille (*a broad*).||

In the following words, and in all others (except those mentioned in p. 175-6), *a* in *aille*, either at the beginning or in the middle of words, assumes a broad utterance, and *l* takes the liquid sound mentioned in p. 121.

EXAMPLES.

une maille, *a stitch in knotting* | de la paille, *straw*

EXCEPTIONS TO THE MASCULINE TERMINATIONS.

âtre, — une emplâtre.

âve, — une entrâve.

une trouvaille, <i>a finding</i>	la canaille, <i>the mob</i>
de la mangeaille, <i>bird's food</i>	une muraille, <i>a wall</i>
Verailles, <i>a town in France</i>	des antiquailles, <i>old rubbish</i>
la taille, <i>shape</i>	une caille, <i>a quail</i>

GENERAL RULES, POINTING OUT THE GENDER OF A
NOUN, THE LAST SYLLABLE OF WHICH HAS
A, OR *À* FOR ITS VOWEL.

A Substantive is of the masculine gender when the vowel of its last syllable, being *a*, or *à*, is followed or not by a mute or an articulated consonant, provided the consonant be not attended by a final mute *e*.

EXAMPLES.

1. Substantives ending in *a* with and without a final mute consonant.

du drap, un balala, un repas, un achar,

2. Substantives ending in *a* and a final sounded consonant.

le mal, un mail, du fard, un art.

EXCEPTIONS.

la Nerva (*a river*), la Harz, une parz, la plupart, la Tarn (*a river*).

OF THE NASAL VOWEL *AN*.

The vowel *a* making a syllable with *m* or *n* produces a sound called nasal, because it is partly formed through the nose. See p. 32, and note *n*, p. 130.

This nasal vowel has for its representatives in sound

ean after *j* and *g*;

am, at the beginning, in the middle, and at the end of words;

en, at the beginning, in the middle, and at the end of words; except a few cases mentioned in p. 153, and hereafter.

em, coming before *m*, *b*, *p*, or *ph*;

which, as well as their primitive *an*, are broad vowels, founded alike, and very much like *an* in the English word *want*.

EXAMPLES.

em founded *an* when followed by *m* (*emm*), at the beginning of words. [a]

emmānchēment, *baſting*

ēmmuſelē, *to muzzle*

ēmmenē, *to take away*

ēimmanchē, *to baſt* [b]

am and *em* followed at the beginning of words by *b*, *p*, or *ph*, receive the ſame ſound.

l'āmbition, *ambition*

unāmphibē, *an amphibious*

l'ēmbarrās, *difficulty*

animal

l'āmplēur, *fulneſs*

unēamphibologiē, *an am-*

unēmpereūr, *an emperor*

phibology

unēmphāſe, *emphaſis*

unēmphytēoſe, *emphyſiſis*

en followed by *n* at the beginning of words takes the ſame ſound.

ēnnuī, *wearineſs*

ēnnuyeſement, *tediouſly*

ēnnuyē, *to weary*

ēnnuyēur, *weariſome* [c]

[a] For the exceptions to this and the following rules, ſee hereafter.

[b] All proper names are excepted: as *Emmanuel*, pronounced *Emmanuel*.

[c] Except *ennemi*, pronounced *ē-nemi*.

an and *en* followed by any other consonant than *m* or *n* receive the same sound.

une <u>ē</u> ngel <u>ū</u> re, <i>a chilblain</i>	un <u>ā</u> ncr <u>ā</u> ge, <i>an anchorage</i>
un <u>ā</u> ngel <u>ō</u> t, <i>a sort of cheese</i>	une <u>ē</u> nc <u>ē</u> int <u>ē</u> , <i>an inclosure</i>

ean, *am*, *en*, and *em*, in the middle of words.

ambe.	ampre.†
une <u>jā</u> mbe, <i>a leg</i>	le <u>pā</u> m <u>p</u> re, <i>a vine-branch full of leaves</i>
amble.†	anvre.†
l' <u>ā</u> m <u>b</u> le, <i>the amble</i>	du <u>chā</u> n <u>v</u> re, <i>bemp</i>
ambre & embre.†	amphre.†
de l' <u>ā</u> m <u>b</u> re, <i>amber</i>	du <u>cā</u> m <u>p</u> hre, <i>camphire</i>
un <u>mē</u> m <u>b</u> re, <i>a limb</i>	
ampe & empé.	ange.
une <u>lā</u> m <u>p</u> e, <i>a lamp</i>	de la <u>frā</u> n <u>g</u> e, <i>fringe</i>
la <u>t</u> r <u>ē</u> m <u>p</u> e, <i>temper of iron, &c.</i>	une <u>orā</u> n <u>g</u> e, <i>an orange</i>
emple.†	anche.
un <u>ē</u> x <u>ē</u> m <u>p</u> le, <i>an example</i>	une <u>mā</u> n <u>ch</u> e, <i>a sleeve</i>
un <u>tē</u> m <u>p</u> le, <i>a temple</i>	une <u>plā</u> n <u>ch</u> e, <i>a plank</i>

EXCEPTIONS TO THE FEMININE TERMINATIONS.

ambe, — mimiambe, un iambe, le coriambe.
 ange, — le change, un échange, un lange, un mélange, un rechange, le Gange, *a river*.
 anche, — un manche (*a handle*), un dimanche.

EXCEPTIONS TO THE MASCULINE TERMINATIONS.

ambre, — une chambre, une anti-chambre, le Sambre, *a river*.
 emple, — une ēxēmple (*a copy*), la temple, or tempe.

ance, eance, anse, ence, le centre, the centre

Es ense.||

une lance, a lance

une anse, the handle of a pot

la vengeance, vengeance

la prudence, prudence

la dépense, the cost

ande.||

une amande, an almond

une bande, a band

andre & endre.||

une calandre, a hotpress

de la cendre, ashes

ante & ente.||

une mante, a long cloak

une pente, a declivity

antre & entre.†

un antre, a natural cave

anle.†

un braille, a hammock

un chambraille, a doorkase

enre.†

un genre, a gender

angle.†

un angle, an angle

un triangle, a triangle

angue.||

une harangue, an harangue

anque.||

une banque, a bank

une palanque, a palanka

ancre & encr.||

une ancre, an anchor

de l'encr, ink

an, aon, can, am, en, and en, sounded alike at the end of words.

m. un roman, a romance

le Mans, a province

m. le sentiment, sentiment

des alimens, food

EXCEPTIONS TO THE FEMININE TERMINATIONS.

aner & ence, — le rance, le silence.

andre, — un esclandre.

anque, — le manque.

ante, — le Xante.

ancr, — un cancr.

EXCEPTION TO THE MASCULINE TERMINATION

angle, — une fangle.

b.	un bān, <i>a proclamation</i> dēs bāncs, <i>forms</i> dēs rubāns, <i>ribbands</i>		Adam, <i>Adam</i> le dām, <i>cost</i> un mōrdānt, <i>a corrosive</i>
p.	un pān, <i>a part of a wall</i> un pāon, <i>a peacock</i> un sērpent, <i>a serpent</i>	t.	du tān, <i>tan</i> un étāng, <i>a pond</i> un arc boutant, <i>a buttress</i> le tēmps, <i>time</i>
v.	un vān, <i>a winnowing fan</i> le vēnt, <i>the wind</i>	l.	un épērlān, <i>a smelt</i> Lāon, <i>a town</i>
f.	un fāon, <i>a fawn</i> un ēnfānt, <i>a child</i> un élēphānt, <i>an elephant</i>	n.	un convenānt, <i>a league</i> lēs Baniāns, <i>idolaters</i>
j.g.	Jēān, <i>John</i> de l'argent, <i>silver</i>	r.	un cōrmorānt, <i>a cormorant</i> un rāng, <i>a row</i> un hareng, <i>a herring</i> un torrent, <i>a torrent</i>
ch.	le couchānt, <i>the west</i> le chānt, <i>singing</i> un chāmp, <i>a field</i>	gu.	un ouragān, <i>a hurricane</i> un gānd, <i>a glove</i> de l'onguēt, <i>ointment</i>
s soft.	un faisān, <i>a pheasant</i> un présent, <i>a present</i>	k.qu.c.	un kān, <i>an emperor</i> <i>of the Tartars</i> un piquānt, <i>a prickle</i> Cāen, <i>a city</i> un cāmp, [d] <i>a camp</i>
s hard.	du sāng, <i>blood</i> un Pērfān, <i>a Persian</i> le sēns, <i>sense</i> un cent, <i>a hundred</i>		
d.	un redān, <i>a redan</i>		

EXCEPTIONS TO THE FOREGOING RULES.

1. In the following substantives, adjectives, verbs, and adverbs, *an*, *em*, and *en*, are sounded like *a* : viz.

[d] Substantives ending with the sound of *an* are masculine, — except, — une dent, la gent & gens, *people* : — for which, see the dictionary.

SUBSTANTIVES.

FRENCH.	PRONOUNCED.	ENGLISH.
une fem̄me,	une fāme,	<i>a woman</i>
une fem̄melette,	une famelēte,	<i>a silly woman</i>
solemnitē,	folanitē,	<i>solemnity</i>
solemnifatiō,	folanifatiō,	<i>solemnization</i>
henniffemēt,	haniffemēt,	<i>a neigh</i>
damnation,	danation,	<i>damnation</i>

ADJECTIVES.

damnable,	danable,	<i>damnable</i>
damné,	dané,	<i>one who is damned</i>
solennel,	folanel,	<i>solemn</i>

VERBS.

damner,	daner,	<i>to damn</i>
condamner,	condaner,	<i>to condemn</i>
hennir,	hanir,	<i>to neigh</i>
solemniser,	folaniser,	<i>to solemnize</i>

ADVERBS.

damnablemēt,	danablemēt,	<i>damnablely</i>
solennellemēt,	folanélémēt,	<i>solemnly</i>

2. *Em* takes the sound of *a* open in all adverbs formed from adjectives ending in *ent*.

EXAMPLES.

ADJECTIVES.	ADVERBS.	PRONOUNCED.	ENGLISH.
prudēnt, [e]	prudemmēt,	prudamēt,	<i>prudently</i>
diligēnt,	diligemmēt,	dilijamēt,	<i>diligently</i>
īnsolēnt,	īnsolemmēt,	īnsolamēt,	<i>insolently</i>
apparent,	apparemmēt,	aparamēt,	<i>likely</i>
éloquent,	éloquemmēt,	éloquamēt,	<i>eloquently</i>

[e] When the adjective masculine ends in *ent*, the adverb is formed by changing *ent* into *emmet*; in which, *em* before *ment* is sounded like *a*.

3. In the following verbs, in all proper names beginning with *am*, and in words taken from the latin language, *am* and *em* are sounded very much like *am* in the English word *madam*.

EXAMPLES.

FRENCH.	PRONOUNCED.	ENGLISH.
une <i>amnistie</i> ,	une <i>amenistie</i> ,	a general pardon
Ammon,	Amemon:	Jupiter
<i>Amsterdam</i> ,	<i>Amsterdam</i> ,	<i>Amsterdam</i>
<i>Rotterdam</i> ,	<i>Rotterdam</i> ,	<i>Rotterdam</i>
Abraham, [<i>f</i>]	Abrahame,	Abraham
Chatam,	Chatame,	Chatam
Surinam,	Suriname,	Surinam
Samnites, [<i>g</i>]	Samenites,	Samnites
indemnité,	indamenité,	indemnity
indemniser,	indameniser,	to indemnify

4. In Foreign words, and in all those Greek and Latin ones which have been introduced entire into the French language, *em* and *en* take the following articulations : viz.

em is sounded very much like *em* in the word *contemn*.

en something like *en* in *men*.

EXAMPLES.

Agamemnon,	Agamèmenon,	Agamemnon
Memnon,	Mémenon,	Memnon
Harlem,	Harlème,	Haerlem
Jérusalem,	Jérusalème,	Jerusalem

[*f*] *Am* in *Adam* takes the nasal sound of *an*, and therefore is pronounced *Adan*.

[*g*] *Am* in *Samson* also takes the nasal sound of *an*, and is pronounced as if spelt *Sanfon*.

Betbléem,	Bételécème,	<i>Betlehem</i>
Matbusalém,	Matuffalème,	<i>Metbusalah</i>
Décemvirs,	Décèmevir,	<i>Decemviri</i>
Hem,	Hème,	<i>Hem</i>
item,	itème,	<i>item</i>
amen,	àmène,	<i>amen</i>
Abdomen,	Abdomène,	<i>Abdomen</i>

5. In the following words, and in all those ending in *ée*, *en* takes a softer sound, like that of *ain* in the English word *saint*: viz.

EXAMPLES.

Mentor,	Main̄tor,	<i>Mentor</i>
commen̄surable,	comem̄ain̄surable,	<i>commensurable</i>
commen̄surabilit̄é,	comem̄ain̄surabilit̄é,	<i>commensurability</i>
Européen̄,	Européain̄,	<i>an European</i>
examen̄,	éxamain̄,	<i>examination</i>
Agēn̄,	Ajain̄,	<i>a town</i>
agēnda,	ajaīnda,	<i>a memorandum</i>
Bēnjamin̄,	Bain̄jamain̄,	<i>Benjamin</i>

OF PROPER AND IMPROPER DIPHTHONGS,
OR DOUBLE AND SINGLE VOWELS,
BEGINNING WITH A.

The coalitions of vowels beginning with *a*, and expressing a single or double sound, are as follows: viz.

aa, æ, æt, æt̄, æi, æī, æy, æo, æou, æu, æū,

which are emitted according to the following directions: viz.

aa sounded â-a.

This double vowel is only to be met with in some proper names, in which the first *a* is uttered as if circumflexed, and the second is slightly uttered.

EXAMPLES.

Baal

Isaac

Cbanaan

æ founded *é*.

A single *é* is substituted for these vowels in modern orthography.

EXAMPLES.

César, written César | Ænée, written Enée

æ founded *a* or *â*.

In the following words *æ* is uttered like *a*.

Caen,	pronounced Can,	a city in Normandy
un Caenois,	un Canois,	a man of Caen
une Caenoise,	une Canoise,	a woman of Caen

æ and *æ̃*. See p. 25 and a p. 26.

ai founded *ê*, *e* acutely open, *è*, *ê*, *a*, or *â*.

This coalition of vowels is liable to receive the sound of

<i>ê</i> , for which, see p. 148.		<i>ê</i> , see p. 166, et seq.
<i>e</i> acutely open, see p. 159.		<i>a</i> or <i>â</i> when before <i>l</i> or <i>ll</i> ,
<i>è</i> , see p. 163-4-5.		see p. 175-6.

ai founded *a-i*. See p. 25, a p. 26, and *i* p. 43.

ay founded *ai-i* or *é-i*. See note m, p. 43.

ao founded *a*, *o*, or *a-o*.

This coalition of vowels is liable to assume three different sounds, according to the following directions:

1. *Ao* is uttered like *a* in the following words: viz.

FRENCH.	PRONOUNCED.	ENGLISH.
un faon,	un fan,	a fawn
Laon,	Lan,	a town
Laonois,	Lanois,	a territory

un p ^{an} , un paonneau,	un pa ⁿ , un panau,	a peacock a young peacock
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2. *Ao* assumes the utterance of *o* in the following words :

aor ^{iste} , la Sa ^{one} , un ta ^{on} , extraordinaire,	ori ^{ste} , la S ^{one} , un to ⁿ , extraordinaire,	aorist a river an ox-fly uncommon
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3. *Ao*, in the following words, assumes the sound of *a-o*, as well as in all proper names wherein this double vowel is introduced.

faon ^{ner} , aor ^{te} , Laomedon,	fa-o-ner, a-or ^{te} La-o-me-don,	to fawn the aoria a proper name
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ao sounded *ou* or *a-ou*.

This coalition of vowels is also liable to assume a single or a double sound, according to the following directions : viz.

1. In the following words *ao* is emitted like the vowel *ou*, which is sounded as *oo* in the English word *fool*.

FRENCH.	PRONOUNCED.	ENGLISH.
aou ^t , aouteron,	ou ^t , outeron,	angust a reaper

2. In the following words *ao* expresses the double sound of *a* and *ou* (*a-ou*).

aou ^{ter} , Raoul,	a-ou-ter, Ra-oul,	to ripen a proper name
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au sounded *o* or *ô*.

This coalition of vowels, expressing either the sound of *o* or *ô*, is treated of p. 68, 69, 70, 127-8-9.

au sounded *a-u*. See p. 25 and a p. 26.

Now, it results from the foregoing lessons on French utterances and articulations, that on the attention paid to *the figure of a vowel*, and *the place it fills in a word*, greatly depends the due pronunciation of that language; as it will plainly appear by the perusal of the following words; which, though, for the most part, alike in spelling, or nearly so, are, nevertheless, very different in sound and signification: viz.

A TABLE OF HOMONYMOUS WORDS IN FRENCH.

mēstre, <i>to put</i>	maître, <i>master</i>
māl, <i>evil</i>	} un māl, <i>a male</i>
une malle, <i>a trunk</i>	
ma, <i>my</i>	} un mât, <i>a mast</i>
mat, <i>checkmate</i>	
un matin, <i>one morning</i>	un mâtin, <i>a mastiff</i>
moi, <i>I, me</i>	mois, <i>month</i>
mūr, <i>a wall</i>	mûr or mûre, <i>ripe</i>
il bat, <i>he beats</i>	un bāt, <i>a packsaddle</i>
un batelier, <i>a waterman</i>	un bâteleur, <i>a juggler</i>
boîté, <i>booted</i>	beauté, <i>beauty</i>
bête, <i>beet</i>	une bête, <i>a beast</i>
boîte, <i>the proper age of wine</i>	} une boîte, <i>a box</i>
il boîte, <i>he limps</i>	
une pâte, <i>a paw</i>	la pâte, <i>paste</i>
une pomme, <i>an apple</i>	la paume, <i>the palm of a hand</i>
pêcher, <i>to fish</i>	} pêcher, <i>to fish</i>
un pêcheur, <i>a fisher</i>	
	un pêcher, <i>a peachtree</i>
	un pêcheur, <i>a fisherman</i>
peîne, <i>pain</i>	pêne, <i>the bolt of a lock</i>

ver̄d, or ver̄t, *green*

un ver̄, *a worm*

fāite, *made*

fāit, *done*

la fōi, *faith*

le fouet̄, *a whipping*

un forēt, *a gimlet*

une goūtte, *a drop*

la hālle, *the market*

une hōrte, *a dorser*

jēune, *young*

la chāsse, *hunting*

sāine, *sound*

fā, *ber*

tā, *thy*

une tāche, *a spot*

tête, *pap*

un lac̄, *a lake*

une lamē, *a blade*

laïd, *ugly*

du lait̄, *milk*

un lit̄, *a bed*

net̄, *clean*

un rôt̄, *a belch*

acrē, *an acre*

l'halēine, *breath*

côtē, *a petticoat*

cuir̄, *leather*

un ver̄te, *a glass*

un vers̄, *verse*

vers̄, *towards*

le fāite, *the top*

une fê̄te, *a feast*

un fāix, *a burthen*

une fōis, *once*

le fōie, *the liver*

une forêt̄, *a forest*

je goūte, *I taste*

le hāle, *a burning*

un hōte, *a host*

le jēune, *fasting*

une chāsse, *a shrine*

une scē̄ne, *a scene*

la cē̄ne, *the Lord's supper*

un fās, *a sieve*

un tas̄, *a heap*

une tāche, *a task*

têtē, *the head*

des lac̄s, *nets*

l'âmē, *the soul*

lê̄gs, *legacies*

un lis̄, *a lily*

il naît̄, *he is born*

il n'est̄, *he is not*

du rôt̄, *roastmeat*

âcrē, *sour*

une alē̄ne, *an awl*

côtē, *coast*

cuirē, *to cook*

ON FINAL CONSONANTS

JOINED OR NOT TO THE NEXT WORD BEGINNING WITH
A VOWEL OR H MUTE.

This may be said to be the point in which lies the greatest nicety both in speaking and reading prose and poetry ; and the discussion of this point is attended with a world of difficulties, because our ablest grammarians have either slightly treated that subject, or what they have said about it can be of no service to foreigners. However, having it at heart to render myself useful, I venture to present my candid readers with the following instructions : viz.

I have already said in p. 51-2, that final *c*, *f*, *l*, and *r*, are generally articulated at the end of words, *even before a consonant*, therefore, of course, they are always joined to the next vowel, or *h* not aspirated, except in a few cases pointed out in the notes.

EXAMPLES.

FINAL AND ARTICULATED C.

Cette femme *a bec & ongles*. *This woman knows how to defend herself.*

Un Grec *babile*. *A learned Grecian.*

Un sac d'orge. [*h*] *A sack of barley.*

[*h*] Except at the end of the following words, where *c* is mute, — le marc, *dregs* ; l'estomac, *the stomach* ; un bauc, *a form* ; un broc, *a jug* ; du tabac, *snuff* ; blanc, *white* ; un clerc, *a clerk* ; un cric, *a jack* ; un escroc, *a sharper* ; Franc, *Franck* ; un almanach, *an almanack* ; le jonc, *rush* ; le tronc, *the trunk* ; des lacs, *nets* ; les échecs, *chess* ; donc (*before a consonant*), *then*.

F.

Final *f* is mostly articulated at the end of words, except, in a few cases pointed out in the notes.

EXAMPLES.

Cet homme <i>est</i> juif <i>et</i> fripon.	<i>This man is a jew and a rogue.</i>
Le chef nous parla.	<i>The leader spoke to us.</i>
Il <i>est</i> vif.	<i>He is quick.</i>
Une soif ardente.	<i>A burning thirst.</i>
Je lui en donnai neuf. [i]	<i>I gave him nine.</i>

Final *f*, in *neuf* (*nine*), keeps also its own articulation, even before a consonant, when used to point out the day of the month, or referring to a preceding noun.

EXAMPLES.

Le neuf de Juin.	<i>The ninth of June.</i>
Le vingt-neuf de Mai.	<i>The twenty-ninth of May.</i>
Il en prit neuf avec lui.	<i>He took nine of them with him.</i>
Il m'en donna neuf ou dix. [k]	<i>He gave me nine or ten.</i>

But *f* in *neuf* is articulated like *v* when it is followed by a substantive beginning with a vowel or *b* mute.

EXAMPLES.

Ce pont a neuf arches.	<i>This bridge has nine arches.</i>
Il <i>est</i> neuf heures.	<i>It is nine o'clock.</i>

[i] Except — une clef, *a key*; un cerf, *a stag*; un cerf-volant, *a paper kite*; un chef-d'œuvre, *a masterpiece*; du bœuf-salé, *salted beef*, un œuf-frais, *a new-laid egg*; des œufs, *eggs*; des bœufs, *oxen*; neufs, *new*.

[k] In all other cases *f* in *neuf* (*nine*), is mute before a consonant; as — neuf-chevaux, *nine horses*; dix-neuf soldats, *nineteen soldiers*.

 L.

Final *l* is articulated at the end of words, either before a vowel or consonant, except in a few words which are introduced in p. 138.

EXAMPLES.

Un bel arbre.	<i>A fine tree.</i>
Un Espagnol sans orgueil.	<i>A Spaniard without pride.</i>
L'ail est sain.	<i>Garlick is wholesome.</i>
Il a l'œil sur vous.	<i>He watches you.</i>

R.

Final *r* is generally articulated at the end of words, except in those few cases introduced in the note. [1]

EXAMPLES.

Le jour qu'il alla à la cour.	<i>The day he went to court.</i>
Pour elle : pour eux : pour lui.	<i>For her, for them, for him.</i>

R is also articulated and joined to the next vowel or *h* mute, in words wherein *r* is followed by one or two final consonants, which generally become mute:

[1] Final *r* is never articulated at the end of any word ending in *er* or *ier*, except those placed or pointed out in p. 164 ; nor in *monseigneur*, *messieurs* : as

Le boucher est venu chez moi. *The butcher is come to my house.*

Le cordonnier a apporté mes souliers. *The shoemaker has brought my shoes.*

Final *r* is also dropped in conversation in verbs ending in *er* or *ier*, but articulated in reading, as,

In conversation.

In reading.

parler à l'esprit, *to speak to the mind* | parler à l'esprit, *to speak to the mind*

EXAMPLES.

Le remp̃art étoit éléṽé.	<i>It was a high rampart.</i>
Ce corps ayant été bastū.	<i>This troop having been beaten.</i>
A-tous égards il avoit raĩson.	<i>He was certainly in the right.</i>
Les dehors en sont agréables.	<i>The appearances are pleasant.</i>
D'ailleũrs, il étoit bon.	<i>Besides, he was good.</i>
Envers elle.	<i>Towards her.</i>

The final consonants *b*, *d*, *g*, *m*, *p*, and *q*, contrary to the foregoing ones, *c*, *f*, *l*, and *r*, are never joined to the next vowel, but in the following cases: viz.

FINAL *B*.

Very little is to be said of this consonant as a final, it being only founded in the two words *radoub* (*refitting of a ship*), and *rumb*, or *rhumb* (*a sea term*), and at the end of proper names.

EXAMPLES.

Job étoit bien patient̃.	<i>Job had a great deal of patience.</i>
Jacob étoit, &c. [<i>m</i>]	<i>Jacob was, &c.</i>

D.

Final *d* is articulated in the following cases, but no where else: viz.

1. In the word *sud* (*south*), before a vowel.

[*m*] In all other cases *b* is neither articulated nor joined to the next vowel: as, for example,

Du plomb et du fer.	<i>Lead and iron.</i>
---------------------	-----------------------

EXAMPLES.

Le vent *est* au sud-sud *est*. *The wind is south-south-east.*
 Le sud-ouest. [n] *The south-west.*

2. At the end of foreign and proper names.

EXAMPLES.

David jouoit de la harpe. *David played on the harp.*
 Lamed ayan, &c. *Lamed having, &c.*

3. At the end of the adjectives *grand* (*great*), &c. and *second* (*second*), before their substantives; for which, see hereafter adjectives before their substantives.

4. Final *d*, in *quand* (*when*), is articulated like *t* and joined to the next pronoun beginning with a vowel, viz. *il*, *he*; *elle*, *she*; *ils*, *elles*, *they*; and *on*, *they*, *people*, &c. which is also the case when the third person singular of a verb ends with *d*, and comes before the above singular pronouns, *il*, *elle*, or *on*.

EXAMPLES.

French.	Pronounced.	English.
Quand il <i>vi</i> .	Quan-til <i>vi</i> .	<i>When he saw.</i>
Quand elle <i>ira</i> .	Quan-telle <i>ira</i> .	<i>When she goes.</i>
Quand ils <i>viendront</i> .	Quan-til <i>viendront</i> .	<i>When they come.</i>
Quand elles <i>dirent</i> .	Quan-til <i>dirent</i> .	<i>When they said.</i>
Quand on le <i>fut</i> .	Quan-ton le <i>fut</i> .	<i>When it was known</i>
Vend il du papier?	Van-til du papier?	<i>Does he sell paper?</i>
Prend elle du café?	Pren-telle du café?	<i>Does she drink coffee</i>
Perd on beaucoup?	Per-ton beaucoup?	<i>Is the loss great?</i>

N. B. Final *d* is also articulated like *t* in the adverb *de fond-en-comble* (*utterly*), pronounced *de fon-ten-comble*.

[n] Final *d* is mute in all other cases, as,

Cet homme est grand et robuste. That man is tall and strong.

G.

Final *g* is articulated in the following cases, and according to the following directions.

1. Like *gue* in the English word *fatigue*, when at the end of proper names. [o]

EXAMPLES.

French.	Pronounced.	English.
Agag, après qu'il eut, &c.	Agague, après qu'il eut, &c.	Agag, after he had, &c.
Sarug étoit.	Sarugue étoit.	Sarug was.

2. Final *g* is articulated like *k* at the end of the words *rang* and *sang* when it comes before a vowel in the following and similar expressions: viz.

French.	Pronounced.	English.
Il va de rang-en-rang.	Il va de rank-en-rang.	He goes from rank to rank.
Il suoit sang et eau.	Il suoit sank et eau.	He laboured with might and main.
C'est un long espace.	C'est un lonk-espace.	It is a long space.

3. Final *g* is also articulated like *k* at the end of the word *joug*, when it comes before a vowel, and even before a consonant, though not so strongly.

[o] In all other cases except those introduced in the three rules on the articulation of final *g*, this consonant is absolutely mute at the end of words, either before a vowel or a consonant: as, for example,

Un hareng à la poêle.

A fryed berring:

Il a le sang échauffé.

His blood is inflamed.

EXAMPLES.

<i>French.</i>	<i>Pronounced.</i>	<i>English.</i>
Un joug insupportable.	Un jouc insupportable.	<i>an unsufferable yoke.</i>
Il secoua le joug.	Il secoua le jouc.	<i>He threw off the yoke</i>
Le joug que les Romains, &c.	Le jouc que les Romains, &c.	<i>The yoke that the Romans, &c.</i>

M.

Final *m* keeps its own articulation in the words placed in p. 179, in which it is always joined to the next vowel. [*p*]

EXAMPLES.

<i>French.</i>	<i>Pronounced.</i>	<i>English.</i>
De Surinam à Amsterdam.	De Suriname à Amsterdam.	<i>From Surinam to Amsterdam.</i>

[*p*] In all other cases final *m* keeps the nasal sound of *n*, as pointed out before; and at the end of words is not joined to the next vowel, or *b* mute; as, for example,

Ce daim est vieux.	<i>That deer is old.</i>
J'aime le thim à la folie.	<i>I am fond of thyme to excess.</i>
Son nom est bien connu.	<i>His name is well known.</i>

It also takes the same nasal articulation, and is not joined to the next vowel, when, at the end of words, it is followed by one or two consonants, which are generally mute; as, for example,

Le camp est bien situé.	<i>The camp is well placed.</i>
Il est exempt de blame.	<i>He is free from censure.</i>
Des parfums agréables.	<i>Pleasant perfumes.</i>
Le temps est beau.	<i>It is fine weather.</i>

¶ For the exceptions relating to the word *temps*, see the rule on final *s* in adverbs, hereafter.

Harlem _est_ en	Harlème _est_ en	Haerlem is in
Hollande.	Hollande.	Holland.
Abraham _et_ ses _enfants_.	Abrahame _et_ ses _enfants_.	Abraham and his children.
Stockholm _est_ en	Stockholme _est_ en	Stockholm is in
Suède.	Suède.	Sweden.

N.

This final consonant is joined to the next word beginning with a vowel, or *b* not aspirated, in the following words: viz.

un, *a*, *an*, — before its substantive.

en, *in*, — in all cases.

en, *of it*, — when it comes before a verb.

on, *people*, &c. — when it comes before a verb.

bien, *very*, *well*, — in all cases.

rien, *nothing*, — in all cases.

EXAMPLES.

UN.

un _arbre_, *a tree*

un _ouvrage_, *a work*

un _homme_, *a man*

un _bôte_, *a landlord.*

UN, ONE.

Final *n* in this adjective is joined to a following vowel or *b* mute, when, in the English translation of the sentence it belongs to, the word *one* is preceded by the word *but*. [*q*]

[*q*] *Un, one*, does not in any other cases join its final *n* to a word beginning with a vowel or an *b* mute.

EXAMPLES.

L'un avoir du bien.

Un ou deux.

Un entre les autres.

Mais un, avant de partir.

The one was rich.

One or two.

One among the others.

But, one before he set out.

EXAMPLES.

qu'un arbre, *but one tree* | qu'un homme, *but one man*

EN, IN.

en Allemagne, *in Germany.* | en bonheur, *upon my honor*

EN, OF IT.

En a-t-il ?

Has he any ?

J'en ai.

I have some (of them).

Cela n'en est pas.

That does not belong to it.

ON.

On a pensé.

It has been thought.

On en parle.

They have spoken of it.

On a reçu des lettres. [r] *Letters have been received.*

BIEN.

Il en est bien aise.

He is very glad of it.

Elle est bien heureuse.

She is very happy.

Ce dessin est bien ombré. [s] *This drawing is well shaded.*

RIEN.

Il n'a rien emporté.

He has taken nothing away.

Je n'ai rien autre chose. [t] *I have nothing else.*

[r] The pronouns *en* and *on* never join their *n*'s to the vowel of the following word when they come after a verb : — for example,

Nous a-t-on attendu ?

Have they waited for us ?

Prenez-en un, ou davantage.

Take one or more.

[s] Final *n* in *bien*, *estate*, *advantage*, &c. is never joined to a following vowel : — examp.

Il veut du bien à son frère.

He wishes his brother well.

C'est un bien à désirer.

It is an advantage to be wished for.

Ce bien est en bon état.

That estate is well repaired.

[t] *N*, in *rien*, is not joined to the next vowel when it comes before *oui*, *heard*, or a comma : — examp.

N'en a-t-il rien oui dire ?

Has he not heard of it ?

Il n'a rien, ou peu de chose,

He has nothing, or very little.

Final *n* in adjectives is also joined when they come before their substantives: as, — un certain arbre, *a certain tree*; aucun homme, *no man*. — See the general rule hereafter.

In the adjectives *mon*, *my*; *ton*, *thy*; and *son*, *his*; final *n* is joined to the following substantive if it begins with a vowel or *b* mute.

EXAMPLES.

mon ami, <i>my friend</i>		son habit, <i>his habit</i>
ton orange, <i>thy orange</i>		mon horloge, [u] <i>my clock</i>

P.

Final *p*, in the following words, keeps its own articulation, and is joined to the next word if it begins with a vowel: viz.

1. In the words *rapt*, *a rape*; *cap*, *a cape*; *Gap*, *a town*; *cep*, *a wine*; *julep*, *a julep*; *p* is articulated both before a vowel and a consonant.

EXAMPLES.

Le rapt est un crime horrible.	<i>A rape is a detestable crime.</i>
Le cap au sud.	<i>The beakhead towards the south.</i>
Gap est une bonne ville.	<i>Gap is a good town.</i>
Je me rendis à gap.	<i>I went to gape.</i>
Un cep excellent.	<i>An excellent wine.</i>
Un cep de vigne.	<i>A vine.</i>
Un julep est une médecine agréable.	<i>A julep is a pleasant medicine.</i>
On m'a donné ce julep.	<i>This julep has been given to me.</i>

[u] In all other cases but those mentioned above, final *n* keeps its nasal sound whether it comes before a vowel or a consonant. — *examp.*

Selon elle.	<i>According to her.</i>	Du vin excellent.	<i>Excellent wines</i>
Un an entier.	<i>A whole year.</i>	De main en main.	<i>From hand to</i>
Bon à manger.	<i>Good to eat.</i>		<i>hand.</i>

2. Final *p*, in the adverbs *trop* and *beaucoup*, is always articulated, and therefore joined to the next word if it begins with a vowel or *h* mute. [*v*]

EXAMPLES.

Cette femme à beaucoup étudié, et beaucoup appris, mais elle en est trop orgueilleuse. *That woman has studied much and learned much, but she is too proud of it.*

2.

This consonant, which, as a final, is only to be met with in the two words *coq*, a cock, and *cing*, five, is to be articulated according to the following directions: viz.

1. Final *q*, in *coq* and *cing*, is always articulated like *k* when those words come before a vowel or *h* mute, or at the end of a sentence.

EXAMPLES.

un coq à l'âne, a story of a cock and a bull | le chant du coq, the break of day
 quatre ou cing, four or five
 cinq animaux, five animals | cinq huîtres, five oysters

2. Final *q*, in *coq* and *cing*, are also articulated like *k*, the former even before a consonant [*w*], and the latter when it is parted from its substantive by a preposition, or placed at the end of a period. [*x*]

[*v*] Final *p* is mute in all other cases: — *examp.*

Ce drap est bon.

The cloth is good.

Le camp étoit bien vaste.

The camp was of great extent.

Un loup affamé.

A starved wolf.

[*w*] Except in *coq d'India*, a turkey cock.

[*x*] 2 is always mute at the end of *cing* before its substantive beginning with a consonant, as — *cing maisons*, five houses; *cing chevaux*, five horses.

EXAMPLES.

un coq de bruyère, <i>a beath cock</i>	cinq pour cent, <i>five per cent</i>
un coq de marais, <i>a moor cock</i>	un cinq de cœur, <i>a five of hearts</i>
un coq de bois, <i>a pheasant</i>	cinq et quatre, <i>five and four</i>

S, T, & X.

Of all the consonants I have already mentioned as finals, none will better shew, than *s*, *t*, and *x*, how much a due pronounciation of the French language depends on an ulterior knowlege, which is that of *parfing*. This knowlege is indeed so necessary, that whoever is ignorant of the nature of the parts of speech, can neither read well, nor properly remember the numberless exceptions which take place in the articulation of these final consonants before a word beginning with a vowel or *b* mute; and in this consists that nicety in the pronounciation which distinguishes the man of education from the ignorant and low-bred. But this acquirement is attended with the greatest difficulties, as we have in French three different ways of pronouncing: — the first of which takes place in a rapid conversation; the second, in reading works in a familiar style; and the third, in delivering a solemn speech, or repeating poetry. In either of them the speaker's, or reader's, first aim must be to avoid giving rise to any ambiguities, or being guilty of harshness, and not to deviate from the received custom of articulation. The ways of doing which I have endeavored to point out to my readers in the following rule.

GENERAL RULE.

In the article plural, adjectives of number and order, in other adjectives preceding their substantives, pronouns before other pronouns, or their verbs, or articles, final *s*, *t*, and *x*, are always joined to a following vowel or *b* mute, except in the cases pointed out in p. 210, &c.

EXAMPLES.

ARTICLES BEFORE THEIR SUBSTANTIVES.

les âmes, <i>the souls</i>	les hommes, <i>the men</i>
des âmes, <i>of the souls</i>	des hommes, <i>of the men</i>
aux âmes, <i>to the souls</i>	aux hommes, <i>to the men</i>

ADJECTIVES OF NUMBER AND ORDER.

un opéra, <i>an opera</i>	sept huitres, [y] <i>seven oysters</i>
un habit, <i>a coat</i>	huit amis, <i>eight friends</i>
deux oranges, <i>two oranges</i>	huit hôpitaux, <i>eight hospitals</i>
deux héritiers, <i>two heirs</i>	¶ For neuf, see p. 196.
trois arbres, <i>three trees</i>	dix autres, <i>ten others</i>
trois heures, <i>three o'clock</i>	dix hivers, <i>ten winters</i>
cinq états, <i>five empires</i>	les premiers ordres, <i>the first</i>
cinq héroïnes, <i>five heroines</i>	orders
six aigles, <i>six eagles</i>	les derniers hommes, <i>the last</i>
six horloges, <i>six clocks</i>	men
sept agneaux, <i>seven lambs</i>	vingt et un, [z] <i>twenty-one</i>

N. B. Final *s* and *x*, before a vowel, are articulated like *z*; therefore we pronounce *les âmes* and *deux oranges* as if they were spelt *lé zâmes* and *deû zoranges*.

ADJECTIVES BEFORE THEIR SUBSTANTIVES.

g. un long accès, <i>a long fit</i>	s. un gros arbre, <i>a large tree</i>
un long hiver, <i>a long winter</i>	un gros homme, <i>a large man</i>

[y] *T* in *sept* is mostly articulated before a vowel or a consonant, and at the end of a sentence, except it be before its substantive beginning with a consonant: — *examp.*

sept tables,	pronounced, sé tables,	seven tables
sept livres,	sé livres,	seven books

[z] *T* in *vingt* is articulated from *vingt et un* to *vingt-neuf*.

d. un grand <u>avāntage</u> , <i>a great advantage</i>	n. d'un commun <u>accōrd</u> , <i>unanimously</i>
un grand <u>hōmme</u> , <i>a great man</i>	r. son cher <u>amī</u> , <i>his dear friend</i>
t. un galant <u>hōmme</u> , <i>a complete gentleman</i>	x. un furieux <u>animal</u> , <i>a huge animal</i>
l. un mortel <u>ennemī</u> , <i>a violent enemy</i>	c. un franc <u>étourdī</u> , <i>a mere heedless person.</i>

PRONOUNS BEFORE PRONOUNS, THEIR VERBS, OR ARTICLES.

Ceux dont on <u>parloir</u> .	<i>Those they were speaking of.</i>
J'en vis quelques <u>uns</u> .	<i>I saw few of them.</i>
Je les <u>avois</u> .	<i>I had them.</i>
Menacez les <u>en</u> .	<i>Threaten them with it.</i>
Il les <u>a reçus</u> .	<i>He has received them.</i>
Menez les <u>y</u> . [a]	<i>Carry them there.</i>
il <u>est</u> , <i>he is</i>	cet <u>arbre</u> , <i>this tree</i>
nous <u>allons</u> , <i>we are going</i>	ces <u>hōmmes</u> , <i>those men</i>
vous <u>êtes</u> , <i>you are</i>	mēs <u>yeux</u> , <i>my eyes</i>
elles <u>avoient</u> , <i>they had</i>	les <u>orānges</u> , <i>his oranges</i>
mon <u>argent</u> , <i>my money</i>	son <u>orgueil</u> , <i>his pride</i>

VERBS.

Final *s*, in the first person plural of the imperative mood of verbs, is joined to *en* and *y*, but nowhere else. Final *t* is also joined to a following vowel, when, in the third person singular, or plural, of verbs (not ending in *ent*) it comes

[a] Final *s* in *les* is not articulated when that pronoun follows a verb in the imperative mood, except when it comes before *en* or *y*: — *examp.*

Porter les à la campagne.

Carry them into the country.

Emporter les aujourd'hui.

Take them away to day.

before *articles, adjectives, adverbs, &c.* and it also takes place both in the singular and plural of a verb, when the pronoun it governs is placed after it.

EXAMPLES.

Final *s* before *en* and *y*.

Parlons *en*. *Let us speak of it.* | Allons *y*. *Let us go there.*

Third persons of verbs ending with *t*.

Elle finit <i>un</i> ouvrage.	<i>She is finishing a work.</i>
Elles sont aimables.	<i>They are lovely.</i>
Il falloit <i>aux</i> Romains.	<i>The Romans wanted.</i>
Il s'instruisoit alors.	<i>He was intrusting himself. [b]</i>

Verbs having the *pronoun* after them.

Non : dit <i>il</i> . [c]	<i>No : said he.</i>
Alloit <i>il</i> à Paris ?	<i>Was he going to Paris ?</i>
Le fit <i>elle</i> ?	<i>Did she do it ?</i>
Le proposèrent <i>ils</i> ?	<i>Did they propose it ?</i>

ADVERBS.

The junction also takes place in *adverbs* before *adjectives, participles, adverbs, and pronouns*; but not before *prepositions and conjunctions*. See the exceptions hereafter.

EXAMPLES.

Si tant <i>est</i> que cela arrive.	<i>If it comes to pass.</i>
Du plus <i>au</i> moins.	<i>From much to little.</i>
Plus <i>ou</i> moins.	<i>More or less.</i>

[b] But this rule is liable to a great many exceptions : and, as the articulation of final *t* in verbs may not only be productive of harshness, but also give rise to ambiguities, it must be left to a qualified teacher to make the learner sensible of the necessity of articulating or omitting that consonant.

[c] See note ¶, p. 137.

pas_ẽncore, <i>not yet</i>	tant_il_ẽst_vrai, <i>so true it is</i>
trẽs_ẽlevẽ, <i>very high</i>	plus_aimable, <i>more amiable</i>
fort_agrẽable, <i>very agreeable</i>	moins_ardemẽment, <i>less passionately</i>
mot_à_mot, <i>word for word</i>	moins_aimẽ, <i>less loved</i>
ẽxtremẽment_afiable, <i>extremely courteous</i>	tõt_ou_tard, <i>soon or late</i>
tout_au_plus, <i>at most</i>	de_tẽmps_ẽn_tẽmps, <i>now and then</i>
de_plus_ẽn_plus, <i>more and more</i>	

PREPOSITIONS AND CONJUNCTIONS.

Final *s*, *t*, and *z*, are also joined to the next vowel, in the following prepositions and conjunctions, — *dès*, *sans*, *dans*, *mais*, — and *après* before an infinitive.

EXAMPLES.

dẽs_à_prẽsent, <i>from this moment.</i>	dans_une_maison, <i>in a house</i>
sans_ailes, <i>without wings</i>	mais_ẽncore, <i>but also</i>
sans_œufs, [<i>d</i>] <i>without eggs</i>	après_avoir, <i>after having</i>
chez_ẽlle, <i>at her house</i>	chez_eux, <i>at their house</i>

EXCEPTIONS TO THE FOREGOING GENERAL RULE.

Final consonants are not joined to the following word beginning with a vowel or *h* mute, — 1. In substantives before their adjectives. — 2. In adjectives which follow their substantives. — 3. In participles preceding all parts of speech. —

[*d*] To avoid ambiguities we do not articulate final *s* in *sans* before a pronoun beginning with a vowel, but we say, —

Il partira sans e/le.

He will set out without her.

Nous déjeunerons sans eux.

We will breakfast without them.

because, if we were to sound *s* it would mean, — *He will set out without wings. — We will breakfast without eggs.*

4. In verbs ending with *es* or *ent*. — 5. In adverbs placed after verbs, adjectives and participles; and coming before articles, pronouns, prepositions, &c. excepting those mentioned before.

EXAMPLES.

SUBSTANTIVES BEFORE ADJECTIVES.

Le vent étoit bon.	<i>The wind was fair.</i>
Les hommes ont.	<i>Men have.</i>
Un fort imprenable.	<i>An impregnable fort</i>
Une toux opiniâtre.	<i>An obstinate cough</i>
Un habit à l'Angloise.	<i>A coat after the English fashion</i>
Une perdrix à la broche.	<i>A roasted partridge</i>
Le poids étourdissant.	<i>The amazing weight</i>
Un temps agréable.	<i>Agreeable weather.</i>
Ce daim est vieux.	<i>This deer is old.</i>
Un nez aquilin.	<i>A hooknose.</i>
Un laquais insolent.	<i>An insolent footman.</i>
Un procès injuste.	<i>An iniquitous lawsuit.</i>

ADJECTIVES COMING AFTER THEIR SUBSTANTIVES.

Un pays second en grands hommes.	<i>A country abounding with great men.</i>
Alexandre le grand étoit fou.	<i>Alexander the Great was a madman.</i>
Ce puits est rond et profond.	<i>This well is round and deep.</i>
C'est un faux avéré.	<i>It is a notorious falsity.</i>
Il est grand et fort.	<i>He is tall and strong.</i>
Un homme laid, arrogant et ingrat, est un être bien haïssable.	<i>An ugly, arrogant, and ungrateful man, is a very hateful being.</i>

THE PRONOUNS *NOUS* AND *VOUS* USED INTERROGATIVELY.

Final *s* in *nous* and *vous* is not articulated before a following vowel when they are used interrogatively.

EXAMPLES.

Allons nous en campagne ? *Are we going into the country ?*
 Vous en êtes vous apperçû ? *Have you perceived it ?*

PARTICIPLES.

Il s'est joint à nous. *He has joined us.*
 Il a promis au roi. *He has promised to the king.*
 Il l'a instruit à temps. *He has educated him in good time.*
 Il a écrit à son frère. *He has written to his brother.*
 Il a appris à lire. *He has learned to read.*
 Il agit [e] en ami. *He behaves like a friend.*

VERBS.

Final *s*, *t*, and *x* (when *t* is preceded by *en*), in verbs, are not joined to the next vowel either in conversation or reading, though they are in poetry.

EXAMPLES.

Final *s*.

Je vois un homme. *I see a man.*
 Tu aimes ailleurs. *Thou lovest elsewhere.*
 Nous allâmes au palais. *We went to the palace.*
 Tu parles encore. *Thou speakest still.*
 Vous parûtes hier. *You appeared yesterday.*
 Je l'observois aussi. *I observed him also.*
 Un bien acquis avec peine. *A fortune acquired with trouble.*
 Des pièges tendus à la vertu. *Snares laid for virtue.*

[*e*] Though *agit* is quite foreign to the subject of this rule, I introduce it here to make my readers sensible of the nicety required in the articulation or omission of a final consonant before a vowel; for if *t* were to be joined to *en*, it would give rise to such an ambiguity, that *il agit* would be mistaken for *il agite*, *be agitates*, which would make perfect nonsense of the sentence.

[*f*] Final *s* may sometimes be articulated in verbs when reading, but this is liable to the exceptions mentioned in note *b*, p. 209.

Final *s* is also mute when preceded by *c*, *d*, *r*, or *t*; and neither of these consonants are, in that case, articulated before a vowel, *r* excepted.

EXAMPLES.

Je convaincs et console.	<i>I persuade and comfort.</i>
Tu en prends un autre.	<i>Thou takest another.</i>
Tu me mets au désespoir.	<i>Thou throwest me into despair.</i>
J'acquiers un ami.	<i>I acquire a friend.</i>
Réponds à ma question.	<i>Answer my question.</i>

Final *t* preceded by *en*.

Ils parlèrent avec assurance.	<i>They spoke boldly.</i>
Ils y furent obligés.	<i>They were forced to it.</i>
Elles arrivent aujourd'hui.	<i>They come home to day.</i>

Final *x*.

Tu veux au contraire.	<i>Thou art willing on the contrary.</i>
Je veux en acquérir.	<i>I am willing to acquire some.</i>

Final *z*.

Aimez avec constance.	<i>Love with perseverance.</i>
Donnez aux pauvres.	<i>Give to the poor.</i>
Vous avez une belle maison.	<i>You have a fine house.</i>
Vous arrivez à temps.	<i>You arrive in good time.</i>

ADVERBS, PREPOSITIONS, AND CONJUNCTIONS.

Les dehors en superbes.	<i>The out-works are beautiful.</i>
Néanmoins il le trompe.	<i>For all that he deceives him.</i>
En attendant il avoit, &c.	<i>In the mean time he had, &c.</i>
A quel propos a-t-il fait cela?	<i>To what purpose has he done that?</i>
Au dessus et au dessous on voyoit.	<i>On the top and at the bottom one could see.</i>
Quelquefois il est, &c.	<i>Sometimes he is, &c.</i>
Il fut assez imprudent.	<i>He was imprudent enough.</i>

depuis hier, <i>since yesterday</i>	demain au matin, <i>tomorrow</i>
avant un an, <i>before a year</i>	il court après elle, <i>he pursues her</i>
envers elle, <i>towards her</i>	pendant un an, <i>during a year</i>
non éclairé, <i>not lightened</i>	assez agréable, <i>agreeable enough</i>
bon et affable, <i>good and affable</i>	à tort et à travers, <i>inconsiderately</i>
à chaux et à ciment, <i>of lime and cement</i>	de part en part, <i>through and through</i>

Final consonants are also mute before a following vowel in several other adverbs, prepositions, &c. which must be learned from the mouth of an able teacher.

WORDS WHEREIN FINAL S, T, AND X, ARE ALWAYS ARTICULATED.

S.

Un as, *an ace*, relaps, *relapse*, Mars, *Mars*, aloës, *aloes*, un vis, *a screw*, Rheims, Senlis, & Sens, *cities in France*.

Also in foreign and Latin proper names, and Latin words used in French; as — Cères, Pallas, Bacchus, [*g*] bis, gratis, sinus, calus, &c. [*b*]

T.

Brut, *rough*, dot, *portion*, exact, *exact*, est, *the east*, ouest, *west*, fat, *a fop*, échec et mat, *check-mate*, correct, *correct*, direct, *direct*, un fait, *a fact*, indult, *indult*, lest, *ballast*, pact, *an agreement*, rit, *a rite*, sot, *a fool*, zenit, *the zenith*, zest, *zest*, rapt, *a rape*, opiat, *opiate*, le Christ, [*i*] *Christ*,

[*g*] Except — Barnabas, Judas, Lucas, Matthias, Thomas, and French proper names.

[*b*] Except — Chaos.

[*i*] T is mute in *Christ* when it follows *Jesus*: we say, *Jesu-Cri*.

Apt, the name of a town, *gambit*, *gambit*, *sept*, *seven*, *dix-sept* (sounded *dis-set*), *seventeen*, &c. *huit*, *eight*, *dix-huit* (sounded *di-zuit*), *eighteen*, &c. [*k*] and *vingt-et-un*, *twenty-one*, to *vingt-neuf*, *twenty-nine*.

X.

Final *x* is articulated like *cs* in Greek and Latin names : as, — *Ajax*, *Alix*, *Pollux*, *index*, *lârinx*. [*l*]

At the end of *fix*, *six*, and *dix*, *ten*, *ix* are articulated like *is*, in the English word *miss*, either before a consonant, or at the end of a sentence.

EXAMPLES.

French.	Pronounced.	English.
le <i>fix</i> de Mai,	le <i>fis</i> de Mai,	the <i>sixth</i> of May
J'en ai <i>fix</i> , ou <i>dix</i> ,	J'en ai <i>fis</i> , ou <i>dis</i> ,	I've <i>fix</i> or <i>ten</i> of them
<i>dix-sept</i> ,	<i>dis-set</i> ,	<i>seventeen</i>

Z.

Final *z* is articulated like *s* in the following proper names : viz. — *Usez*, *Senez*, *Booz*, *Rbodez*.

CRITICAL OBSERVATIONS ON THE ARTICULATION OF FINAL *s*, *t*, AND *x*, BEFORE A VOWEL OR *H* MUTE.

We may suppose that the articulation of these final consonants was formerly thought of, either to prevent ambiguities,

[*k*] Except when they come before a substantive beginning with a consonant, as *buit chevaux*, *dix huit*, *plumes*, sounded *di zui*.

[*l*] The reader will take notice, that in *Cadix* and *Aix*, names of cities, *x* is articulated like *s* in the former, and like *aïsse* in the latter.

[*m*] Except when they come before a substantive beginning with a consonant, for in that case *x* is mute ; as, *fix tables*, *dix jardins* : — when they come before a vowel, *x* is articulated like *z*.

or to make the hearer sensible of our speaking in the plural, or to prevent the disagreeable hiatus which always takes place in the emission of two successive vowels ; but the real design of these rules is, now, so little attended to, that many people in France indiscriminately articulate these consonants, whenever they come as finals before a vowel or *b* mute, though too often productive of a harshness as offensive to a delicate ear as a dissonance in music : and, indeed, this corrupted custom has so far prevailed, that one of our modern grammarians has lately recommended, even to foreigners, the constantly joining of *s*, *t*, and *x*, to a following vowel ; and, as an instance of the necessity of doing it, he gives us the following sentence, directing us to pronounce it as here joined : viz. — *Des intentions utiles*. — This articulation may, it is true, take place in the pulpit, at the bar, and on the stage, because we may there properly join the final consonant of a substantive to the vowel of its adjective ; but in conversation, and particularly in a rapid one, it cannot be admitted, nor received as the standard of a just pronunciation. In order to prove the validity of my assertion, let us examine the rule given on that head by the sagacious gentleman mentioned in my preface ; he justly says, in his excellent essay on pronunciation, that “ the junction of a final consonant does not take place “ whenever it is possible to insert some other word between “ the consonant and the following vowel.” If we keep to this truly acceptable rule, we shall find that the *s* of *intentions* must not be joined to the *u* of *utiles*, because it is evident that some words might be inserted after the substantive ; and, indeed, that abstracted part of a sentence — *des intentions utiles* — forms but an elliptical one, the meaning of which is, — *des intentions (qui sont, étoient, ou seront) utiles*, — therefore the *s* of *intentions* is by no means to be articulated. Another reason why it ought not to be sounded is, that (not to deviate from that pleasing freedom peculiar to a French conversation) when several words ending with final consonants occur in a sentence, before vowels, we must clip as many as we can without giving rise to ambiguities ; otherwise, it would, in

many instances, occasion an insufferable harshness in the sounds, as well as a formal strictness bordering on affectation. Of this the reader will be fully convinced if he attentively peruse the following examples : viz.

WORDS JOINED AS POINTED OUT BY THE GRAMMARIAN
MENTIONED ABOVE.

Les peuples asservis aux con- tumes et aux loix.	<i>Nations being forced to comply with laws and customs.</i>
Ses enfans étoient laids, in- firmes et abandonnés à leurs vices.	<i>His children were ugly, infirm, and given up to their own vices.</i>
Pendant un mois ou deux ils en prirent un soin dont nous fumes étonnés.	<i>For two or three months they took such care of him as surprised us.</i>

THE PROPER ARTICULATION OF THE ABOVE.

Les peuples asservis aux contumes et aux loix.
Ses enfans étoient laids, infirmes, et abandonnés aux vices.
Pendant un mois ou deux, ils en prirent un soin dont nous
fumes étonnés.

The above erroneous articulation, which, I reluctantly confess, too often takes place in France, is not only offensive to the ear, but sometimes presents to the mind the idea of false concord, and therefore cannot be too carefully avoided.

There is, besides, another still more vicious pronunciation very familiar to the illiterate, which is the introducing of final *s* or *t* where there is not the least occasion for them ; and it is very common, in France, to hear people, from whom such blunders are not to be expected, articulate — *il parla ainsi*, — *il a agi en ami*, — &c. as if they were spelt — *il parla zainfi*, — *il a t'agi en ami*, — which shews the absolute necessity of having rules on articulation, and the benefits arising from the keeping to them.

OF READING POETRY.

Final consonants, which are the subject of the lessons placed p. 165, &c. are all articulated in reading poetry; which is also the case in the following instances: viz.

1. *R* at the end of the infinitive mood of verbs ending in *er* or *ir*, and at the end of those words inserted in p. 164, is to be articulated before a vowel, but it is not generally so before a consonant, or at the end of a line.

EXAMPLES.

Rien ne peut arrêter un rimeur si *x* semaines.
 Un grand nom est un poids difficile à porter.
 Et pour *y* parvenir employant tous les soins.

2. Final unaccented *e* or *es* coming before a consonant, and serving there to fill up the measure of the verse, the *e* must be a little heard, though the *s* be mute.

EXAMPLES.

Voyez de toutes parts les trônes mis en cendres.

3. Monosyllables ending with an unaccented *e*, which serve also to fill up the measure of the verse, that *e* takes the guttural sound pointed out in p. 111.

EXAMPLES.

Que je me perde, ou non, je cherche à me venger.

4. Final *s* in substantives [*n*], foreign words, and latin

[*n*] Except when it can give rise to ambiguities, as,

Epoux aussi constant qu'ami tendre et fidele.

Courageux, mais soumis aux droits de la raison.

For if we were to articulate *x* in *époux* and *s* in *soumis*, they would both be sounded like their feminine, *épouse* and *soumise*, and of course occasion a false concord.

proper names, is joined to the next vowel, with this difference, — in the former it is articulated like *z*, and in the latter, like *s*.

EXAMPLES.

Je rends graces au ciel de votre indifférence.

Ne peut-il à Porus offrir son amitié.

5. Final *s* and *t* are also, in verbs, joined to the next vowel.

EXAMPLES.

Nous la verrions encor nous partager les soins.

Dieu cachoit un vengeur armé pour son supplice.

Ni l'or ni la grandeur ne nous rendent heureux.

A SUPPLEMENT TO THE RULES ON THE GENDER OF NOUNS.

As there is no neuter in French every object is either masculine or feminine ; therefore,

1. Nouns relating to males are masculine, and those relating to females are feminine.

2. The names of dignities in church and state have their feminine. [o]

3. The names of trades and occupations of men ending in *e*, *er*, *eur*, or *ien*, have their feminine formed as follows : viz.

Those in *e* are of both genders ;

er form their feminine by adding *e* mute, as,
boulangier, m. *boulangere*, f.

eur change *r* into *se*, as, *tailleur*, m. *tailleuse*, f.

ien add *ne*, as, *comédien*, m. *comédienne*, f.

[o] Except — cardinal, archévêque, évêque, doyen, diacre, foudiacre, clerc, chevalier, ecuyer, sergent, huissier, recors.

4. Infinitive moods or other words used substantively are masculine, as, *le dormir, le dessus, le moins, un trois, &c.* [p]

5. An adjective used substantively is masculine, as, *le sublime, le grand, &c.* but when used relatively it takes the gender of its antecedent.

6. The names of metals are masculine, as, *l'or, l'argent, le plomb, &c.*

7. Of the elements, *le feu* and *l'air* are masculine, *la terre* and *l'eau* feminine.

8. Names of mountains and winds are masculine, as, *le Caucase, le Parnasse, le Sud, le Nord.* [q]

9. Names of seasons, months, and days, are masculine, as, *un bel hiver, ce fut un lundi, mai est généralement froid.* [r]

10. The parts of the body ending with *e* mute are feminine, as, *l'épaule, la jambe, la cuisse*; [s] those which do not end so are masculine, as, *le dos, un doigt, &c.* [t]

11. The names of trees are masculine, as, *un chêne, un ormeau, &c.* [u]

12. Names of rivers and animals follow the rules on their terminations; *i. e.* they are generally feminine when they end with *e* mute, and masculine when otherwise: but, there are exceptions which cannot be learned but by practice.

[p] Except a great many words ending in *aine*, as — *une dizaine*; and *une paire, une tierce, un quarte, une quinte, une octave, la moitié.*

[q] Except — *les Alpes, la Bise, la Tramontane.*

[r] Except — *l'Automne* — which is of both genders.

[s] Except — *le carpe, de la main, le pouce, le coude, l'ongle, le foie, le ventre.*

[t] Except, — *la main.*

[u] Except — *la vigne, une épine, une ronce, la bourdaine, une yeuse.*

13. Names of countries, kingdoms, and provinces are feminine when they end with an unaccented *e*, as, *l'Afrique, la Pologne, la Bretagne*, &c. [*v*] but masculine when they end otherwise. [*w*]

14. Names of pulse, pot-herbs, roots, and garden-stuff, are feminine when they end with *e* mute, as, *une laitue, une rave*, &c. [*x*] when they do not, they are masculine, as, *un chou, un melon, un navet*, &c.

15. Names of fruits are feminine, as, *une noix, une cerise, une amande*, &c. [*y*]

16. The names of fishes, reptiles, birds, and insects, are feminine when they end with *e* mute, as *une tanche, une couleuvre, une corneille, une mouche*; when otherwise, they are masculine, as *un brochet, un aspic, un corbeau, un frêlon*.

17. The names of cities, towns, boroughs, market-towns, villages, and hamlets, are generally masculine; but, as there are many exceptions, in doubtful cases it is better to add the word *ville*; and, instead of saying, in an elliptical way, — *Paris est bien éclairé*, or *eclairée*, — we must say, — *Paris est une ville bien éclairée*, or *La ville de Paris est bien éclairée*, — &c.

18. Holidays going by the names of common nouns or persons are feminine, as, *la nativité, la Toussaints, la St. Michel, la St. Thomas*, because the noun *fête de*, of which the article takes its gender and number, is understood. [*z*]

[*v*] Except — *le Mexique, le Péloponèse, le Maine, le Perche, le Rouergue, le Caire*.

[*w*] Except — *la Franche Comté*.

[*x*] Except — *le concombre*.

[*y*] Except — *le raisin, un citron, un brugnion, un marron, le pavie, un abricot*.

[*z*] Except, — *Noël, Christmas, and Pâque* when it means *Easter*.

19. Names formed with a verb and a noun, or two nouns, are masculine, even when the noun by itself is feminine, as, *un bout-rimé, un tire-botte, un chef-d'œuvre, &c.* [a]

GENERAL RULE.

Substantives derived from masculine or neuter latin words are of the masculine gender; those derived from feminine ones, are feminine.

N. B. The substantive *couple* is masculine when it means *a couple, or pair, living, or intending to live, together, in order to propagate their species*; every where else it is feminine: — therefore, in the former case we say *un couple*, and in the latter, *une couple*.

OF S BETWEEN TWO VOWELS.

S when it comes between two vowels, in the middle of a word, is generally sounded like *z*; except in the following words, where it retains its hissing sound: viz.

paraſol, <i>an umbrella</i>	reſaluer, <i>to re-ſalute</i>
monosyllabe, <i>a monosyllable</i>	reſentir, <i>to reſent</i>
polysyllabe, <i>a polysyllable</i>	reſervir, <i>to ſerve again</i>
préſéance, <i>precedency</i>	déſaiſir, <i>to give up</i>
diſentrie, <i>a dysentery</i>	reſaiſir, <i>to ſeize again</i>
Melchisédech, <i>a proper name</i>	reſouvenir, <i>to remember</i>
reſentiment, <i>reſentment</i>	reſuſciter, <i>to riſe from the</i>
tourneſol, <i>the name of a plant</i>	<i>dead</i>
vraiſemblable, <i>likely</i>	reſembler, <i>to reſemble</i>
vraiſemblance, <i>likelihoood</i>	préſuppoſer, <i>to preſuppoſe</i>
préſentir, <i>to foreſee</i>	reſortir, <i>to go out again</i>

[a] Except — *une garde-robe, de la paſſe-pierre, ou perce-pierre, une perce-neige, une garde-noble, une paſſe-fleur, une paſſe-vogue, une perce-feuille.*

OF ELISION.

The vowels *a* and *e* are cut off in *la* and *le*, whether articles or pronouns ; in the monosyllables *je*, *me*, *se*, *de*, *te*, *ce*, *ne*, and *que* ; and in conjunctions composed of *que* ; the *i*, in *fi*, is also cut off before *il* and *ils*, but no where else.

As for *ti*, wherein *t* keeps its primitive sound, or assumes that of *c*, it is to be found in all grammars ; as are also instructions on the articulation of *s*, *x*, &c. in the middle of words.

EXCEPTIONS TO THE RULES ON GN.

I have already mentioned (note *k*, p. 40) what articulation *gn* generally receive ; but, in the following words they are sounded like *gue* in the English word *fatigue* : viz.

agnat, <i>a law term</i>	diagnostique, <i>diagnostick</i>
agnation, <i>agnation</i>	impregnation, <i>impregnation</i>
ignée, <i>igneous</i>	inexpugnable, <i>impregnable</i>
ignicole, <i>a worshipper of fire</i>	gnome, <i>a guame</i>
regnicole, <i>an inhabitant of</i>	gnomique, <i>sententious</i>
<i>a kingdom</i>	un gnomon, <i>the hand of a dial</i>
stagnant, <i>stagnant</i>	la gnomonique, <i>dialling</i>

☞ For *cb* — See note 7, p. 36.

I recommend it to learners, after they have attentively perused the foregoing rules, and made themselves conversant with the nature of sounds, to mark with a pencil, in the

book they read with their teacher, not only the long syllables and broad vowels, but, also, the final consonants which are to be joined to a following vowel or *b* mute, and the final unaccented *e*'s which they are to drop, either in reading or conversation : by doing which, they will soon make themselves thoroughly acquainted with the mechanical part of the pronunciation, and acquire a lasting knowledge of it, because it should be grounded on principle. — Here follows an example of what I advise them to do : viz.

LA vérité est un besoin de l'homme : elle est surtout un besoin des états : tout abus naît d'une erreur : tous crimes ou particuliers ou publics, n'est qu'un faux calcul de l'esprit. Il y a un degré de connoissances où le bien feroit inévitable. Pour hâter ce moment, il faut hâter les lumières.

TRANSLATION OF THE ABOVE.

TRUTH is needful to men : it is especially so to governments : a corrupt practice is the produce of error ; and private or public crimes are but the consequences of undigested ideas. There is a degree of knowledge which would unavoidably promote a general advantage. To hasten the wished-for moment of its existence, let us enlighten our mind.

THE END.



ERRATA.

P. 25, l.	28, For, ü,	Read, ë.
	30-1-2,	büe, crüe, rüe, buë, cruë, ruë.
29,	26,	eafe the learner, eafe of the learner.
50,	1,	last year but one, that last but one year.
100,	20,	un baignoire, une baignoire.
102,	17,	ils échouoients, ils échouoient.
105,	12,	thought, from, taught by.
113,	7,	devine, devine.
128,	20,	la repos, le repos.
129,	11,	des malelots, des matelots.
158,	21,	un grëffe, une grëffe.
168,	17,	un punaife, une punaife.
175,	5,	un date, une date.
177,	note,	170-1-2-3, 172-3-4-5.
178,	15,	un câder, un câdre.
	17,	encâdre, encâdrer.
	19,	un râffle, une râffle.
194,	31,	cüire, cuire.
198,	note,	er dufer, er du fer.
199,	21,	quan-til dirent, quan-te/le dirent.
208,	note,	Porter les, Portez les.
		Emporter les, Emportez les.
218,	3,	165, &c. 195, &c.
	17,	de soutes, de toutes.
	22,	përde, perde.



